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THE HOLMES CUTTER.

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THE  
HOLMES CUTTER.

A PRACTICAL SYSTEM FOR GARMENT CUTTING

THAT IS BASED ON

SELFVARYING PRINCIPLES FOR BLOCK PATTERNS.

AND

THE MOST COMPLETE FOR MEASUREMENT.

IT COMBINES STYLE, EASE AND ELEGANCE, IS ELASTIC AND GRACEFUL IN ALL LINES, CONTAINS HARMONY IN ALL ITS  
ATTITUDES, AND IS ADAPTED TO BRING OUT ALL OF THE VARIOUS FIGURES TO BEST ADVANTAGE.

IS PLAIN IN DRAWINGS AND EASY TO COMPREHEND AND LEARN.

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By NELSON HOLMES, CHICAGO.

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Illustrated by 22 Finely Executed Diagrams, to show how Proportions are obtained for all Sizes. Also Full Instructions for Taking and Drafting after Measures, for all the various Figures and Styles of Gentlemen's Garments. Also including Ladies Cloaks, Reefers and Bicycle Basque.

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## PREFACE.

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N placing the HOLMES CUTTER before the Trade, it is with confidence of approval, as it will fill a want that has been overlooked or apparently been allowed to go by guesswork. As I have not seen anything touching some of the vital points, advocated in this work, by anyone of the many good composers and "deep thinkers" on the subject of Garment Cutting; or at least, although well known by all of them, they have not put it in practical or tangible shape, so it could be easily understood, comprehended and applied; it has always been open to discussion, agitation and arbitration, and it has been left to each individual cutter's judgment, and only approximated in nearly all cases. This is done to such a large extent, that it is a most difficult undertaking to convince the Fraternity of Cutters that there is, or can be, any other method than a division of some measure to obtain the shoulder-point by. Very few have learned, by long experience, that it should be movable backward or forward; but seldom, if ever, does anyone apply a self-varying principle, according to slant or squareness of shoulders, which should always be done. One moment of careful thinking will convince the most skeptical that a low slanting shoulder needs a fraction more cloth at neck as well as at scye, this cannot be denied. A square, high shoulder, with a thick neck, should go back a fraction, if a clean, smooth front at forearm is wanted. All this is here plainly laid out. The back balance, indentation, suppression or small of waist, does not receive the attention it should, as all go by estimates; even if the short indentation measure is used, some take out half between back and sides, others two-thirds and so on, and some use the long balance measure, but none use a self-varying measure, so as to allow the cloth to be just right at blade and at waist. All approximate it, and by years of practice get it nearly right, whereas, by this system of measurements, the new beginners, if measures are taken correctly, can do it at once and turn out a good garment with a positive certainty. Old

customs may be hard to abolish, but as soon as this new method is fairly known, understood and comprehended, a large portion of the fraternity will use, advocate and appreciate it, and drop the divisions of breast or blade, or any other measure by which to obtain shoulderpoint, be it from front of scye or from back or front, and use size, slant and squareness of shoulder to get the shoulder-point, as by this method it comes automatically in the right place, and the indentation, as here laid out, is sure to be perfect, no matter how round or how flat the blades may be, the cutter knows where and how much to take out. In my twenty-five years' experience at the cutting board I have tried every system that has come to my observations, but none has held it's own as well as the one in question. This system and the drawings of diagrams herein presented, are designed especially for self-instruction, and demonstrates all points, parts and parcels in the minutest details, so that any tailor, who can read and draw, can instruct himself in making block patterns and taking measures, and thereafter produce and cut self-varying, good fitting garments. Nothing in any part is left to guess-work and no estimate is needed on this or that point which can tangle up the cutter. Only apply talent to shape the patterns tastefully as fashion dictates and customers desire. In conclusion, I ask you to lay prejudice aside long enough to study and try it, and get acquainted with the principles thereof, and if you follow the easy and comprehensible instructions, there can be nothing but success. This is not an experiment that has been gotten up on theory, but a practical method. You will acknowledge its value and utility as soon as it is understood, and then you will indorse it and most heartily recommend it to all others.

THE AUTHOR.

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*Please write me and state candidly what you think of it as soon as you have given this method a good trial.*

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## THE FASHION.

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Very pretentious as this object is, I do not propose to cope with such a subject, as of all things that are both real and at the same time imaginary, this one is too manifold in extent to in any way do creditable justice to it. Fashion is something that expands considerably, and takes in a much larger scope than anything that comes into use by adaptation and becomes a mode. To fully express in a few words what it represents can seldom be done, as it is in everything and stops at nothing. The primitive and uncivilized Nomads have it in flap of skin or tatoo on themselves, or in feathers and paint, or something else, some for fancy and others to denote wealth, rank or station, and in civilization go anywhere and it is cropping out in one way or another. It simply stops at nothing and nowhere. Sometimes the most insignificant article is adopted and becomes a mode. Quick of adoption of things at times very slow and apparently cautious, at other times queer and exotic toward anything that looks new or foreign. It adopts dark or light or any color and shade, takes up by turns wide, medium or close shapes in this or that garment, takes up short, medium or long in lengths, is easy, close, large or baggy, unsightly and odd at times, pleasing, attractive and handsome at other times. If we stop to think of the conglomeration that is contained in and to a very large extent controlled by fashion, then we pause and wonder why it is so. As to the first foundations for it, we hunt in vain for its origin of commencement; it is seemingly implanted by nature in the human race to fill a want of creativeness or to obtain something new, and is a desire for something else besides what we have got, always trying to reach for and obtain some thing of different constructions. But we, as tailors and cutters, have nothing in common with the general run of fashion; only that part that is in any way appertaining to tailoring. Here is our field and here we must show if we are good and able generals, so as to not make a miss of a dot on the "i" or the cross of the "t," as here we have and must of all other things observe fashion, if it is a curve angle, point or corner, in the cut

that is dictated; or braid on flat, wide, narrow or cord, if stitched once, double or in multiples, long or wide, short or narrow, and anything from a tack or a stitch at the the buttons, all must be observed, and looked after, and nothing can be left to go at random or by guess, or be in any way not fully up to standard. As the younger class of well-to-do and high wage-earning men pay in more than half of the cases for style of cut or fashion than they do for quality of goods. This, therefore, above all other things, the cutter must remember and study, and if not of a creative genius, must at least always follow the leaders of tastily adopted styles, such as are supposed to have and will get a good run and are advocated and designed by good reporters of fashions, and no cutter, even if the cut of garments are to all intents and purposes a good fit, should stop and think that nothing better is needed, and the customers seem satisfied, then even styles are wanted and must be transmitted into the garments and inoculated therewith as fashion wants it, and cutters all must follow and execute the slightest touch, as she is the most eccentric of queens and demands the strictest attention and obedience of all the servants that are attending her wants at her most royal court, and in conclusion, all those cutters that wish to get and hold a good position are positively compelled to cater to the capriciousness of fashion. Let the demand or dictates be ever so odd or arbitrary at times, or seemingly wrong or out of place, because in dress everybody wants it and nothing else will take its place or answer. If it is only fashionable, it goes, and is then considered useful as well as ornamental. This cutters should always observe, or their success will be limited, and that no cutter wants as he of all others thinks and feels that he is just as good as anyone possibly is or can be, and there fore he should show it by his work and let that stand as his recommendation as at the cutting business. Each one must stand for himself, and nobody else will take either praise or blame for fine cut of garment or omission thereof, but the cutter that has done it.

## Coat Cutting by Proportions.

Proportion is supposed to be a model or well built figure of medium height, and when different in height, we find half height at hip, and 8 to 9 inches above is natural waist. This can easily be ascertained by subtracting  $\frac{1}{8}$  of the whole height as allowance from crown of head to socket-bone. Take any breast measure and additions by inches, as set forth in diagrams 1 and 2, and a proportion draft or pattern can be cut thereafter from 33, breast up. The smaller sizes  $\frac{1}{4}$  inch less or  $2\frac{1}{2}$  added to the  $\frac{1}{3}$  from socket-bone to bottom of scye on back, as all of the youths and boys are erect, but no other differences need be made in drafts or the patterns except as style of cut or the fashions as to fronts and lengths. As soon as this has been drawn out so often that it is well known by the operator, then commence to take and apply measures, and when the measures are taken and applied should they vary here and there a fraction one way or the other, that is and should always be the case, as some person's arms are, so to say, planted higher or lower, forward or backward, as the case may be, and this will account for any differences that may occur and seem strange, both in the measures and on the drafts. But however it comes it will always be the case, that the drafts will all appear alike and be of nice shape, because it will not matter how the figure stands or what shape he is in, the irregular surface that is to be covered brings out the lineal features thereof to the very best advantage by having the cloth sit smooth, and all is as simple as anything can be as soon as it is well known, as one point follows the other, the shoulder point slides back and forward as a high, or low stooping, or erect figure is on the program to cut for, this or that point will change a fraction, or each and every one, but not at the expense of increase or decrease to any other point. They are all left alone as it is self-varying and comes out correct. The skeptics that try it will be self convinced. The socket-bone is the pivot; a low shoulder has a longer neck, this allows it on the neck; a square shoulder a thicker neck, this allows it so with the indentation, a flat blade, the perpendicular line run down with the back seam, same at waist as at blade, no matter how much to take out between sidebody and fore part. A round, full blade the perpendicular line runs out toward the back, may be  $2\frac{1}{2}$  or 3 inches to take out between back and sidebody, the measures show precisely where and how much is needed in each and every case, no matter what shape of figure is under consideration they are all laid down in the principles of this system of measuring and cutting. All that is needed take it up, study it so as to know

it by heart and more time can then be devoted to points of fashion and cultivation of good taste.

## Remarks on Cutting of Vests.

The vest is a garment that should positively at all times and for all figures fit and sit smooth around neck, shoulder and front. A loose, floppy collar at back or front is disgusting to see on a person and annoying, and will not be worn by any person that thinks anything of dressing himself. As soon as the draft of proportion is well known by an operator he can take and apply measures from socket-bone to bottom of back scye, measure  $1\frac{1}{4}$  inch is added on back the length of front from 7 to breast line diag. 13, should be  $\frac{1}{8}$  in. less than coat taken the same way, also see if high or low shouldered and take off or raise accordingly or else follow proportion, for each inch more or less than proportion give or cut out  $\frac{1}{4}$  inch at front waist and make front edges in conformity therewith, cut out a  $\frac{1}{2}$  inch at waist on back, start with nothing at breast line, balance take out under the arm at waist.

## Remarks on Pantaloop Cutting.

Either of the systems presented here, whether by proportions or after measures, will be found to fit well and give ease, and will not twist, as seams will hang straight down as intended. The proportion is usually considered to be 4 inches less in waist than hip, but for young men it is more, the stride is  $\frac{1}{4}$  of hip and is inclined to be more. This is at variance, as some have thin and others have large thighs. But by these systems the cloth around waist, hip and thigh is so evenly distributed that it fits well and at the same time gives ease and comfort. The system with the balance line toward inseam I introduced twenty-five years ago and have used it in nearly all my cutting for all these years and it holds its own. There is nothing in either that is especially different from what is in general use with one exception; that is, the use of the thigh measure taken close and  $\frac{1}{2}$  applied for the stride on back or underside in my old system. In the system with the center-balance line 1-16 is used of the thigh measure. By applying these divisions it gives the right size of stride for a thin or large thigh no matter what the other measures of waist or hip may be, and by using it in this way there is no complaint of closeness in crutch or appearance of largeness, and the pantaloop is easy when sitting and smooth and graceful when a customer stands up.

### To Measure for Coats.

Determine where the collar seam at socket-bone should be, and mark place square level horizontally under the arm and mark at front and back of both arms place square across back and mark at center and at natural and fashionable waist, (care should always be taken so that fashionable waist is right, neither long nor short), and length as customer likes or fashion demands it, then place long arm of square perpendicular in front of arm close but not tight against front arm, mark from arm down to waist, place square the same way, back of arm not close, mark from arm level down to waist, (in order to get these lines perpendicular use the short end of square and place level with a window door or beam in the room), lay chalk or square aside and take the tape, place end at socketbone and measure down back to bottom of arm level natural and fashionable waist and length from center of back to perpendicular line back of arm and to line in front of arm, then at small of waist to lines back and front of arm, then from socketbone to bottom in front of arm, and from bottom of arm level on back over shoulder to bottom of arm level in front of arm, then across shoulder for back width to elbow and length of sleeve to wrist and length of sleeve under the arm, from front of arm to wrist, then breast, close up under arm waist and hip. Each and every one of these measures should be taken fair, not loose or slovenly and not tight, skimpy or with stress. Bear this always in mind and do not get excited or in any hurry or flurry when measuring.

### To Measure for Vest.

From socketbone to opening or roll desired, which is best to inquire

what the customer likes and wants, the length in front, the length to smallest part of waist above hip, breast and waist measure, and if for a single vest, the measure from socketbone to bottom of arm level on back.

### To Measure for Pantaloons.

Determine where the hipbone is, place the end of measure  $\frac{1}{2}$  inch above it and measure down to bottom outside length, then place end of tape up in crutch as high as customer likes to wear his pantaloons up and measure down to instep of heel, then waist and largest part of hip around thigh on undress side close, then knee and bottom. For extra large and corpulent men take upper hip at largest part of stomach and also from waist band at front to instep of heel at inseam.

### To Measure for Overcoat.

Measure for an overcoat over the vest, the same as for an under or regular coat, or use the coat measures and take length as wanted or as fashion demands, and breast, waist and hip measures over such a coat as is intended to be worn, if the under coat measure is used, then add 2 inches for light weight goods,  $2\frac{1}{2}$  for medium weight goods and 3 inches for extra heavy weight goods to the breast, waist and hip measures. When a box coat is made, the back should be cut shorter  $\frac{3}{8}$  to  $\frac{5}{8}$  inches from socketbone to bottom of scye on back, or it will appear too long or too loose in the back; in all other respects distribute the added width according to the relative length each measure contains, as shown by Diag. 4.



## EXPLANATION OF DIAGRAM 1.

NOTE—In drafting by divisions,  $\frac{1}{2}$  of breast, Hip and waist measures are used, and when  $\frac{1}{2}$ ,  $\frac{1}{4}$ ,  $\frac{1}{8}$ , or other divisions are stated, it is half the dimensions of these places of the body, and they are on any division-square used by cutters.

This coat is cut by divisions of the breast. The lengths are determined by height of figure; the half is at hip, and 8 to 9 inches above is the natural waist, and calculations may always be made accordingly.

Draw line from edge at top of paper and  $1\frac{1}{2}$  inches in at waist.

From comet to B is  $\frac{1}{3}$ ; B to C is  $2\frac{3}{4}$  inches.

D is natural and E is fashionable waist; F is length.

Square out at C by drawn line, and D, E, F by edge of paper.

From back seam to 2 is  $\frac{1}{2}$  and  $3\frac{1}{4}$  inches; 3 is half breast; 3 to 4 is 2, and 4 to 5 is  $1\frac{1}{2}$  inches.

6 is  $\frac{1}{2}$  from back seam to 2, and 6 to 7 is  $1\frac{1}{4}$  inches.

Square up from 2 and 7.

Place J at  $\frac{1}{2}$  between comet and C lines; go up  $1\frac{1}{4}$  and down  $1\frac{1}{8}$  inches to K and L.

Go out  $\frac{1}{4}$  inch at K, and shape scye.

Gorge is  $\frac{1}{6}$  to 8; go up  $\frac{5}{8}$  inch and shape gorge; draw shoulder seam.

Make back  $\frac{1}{8}$  at E to G; shape back from L to 9, straight to G and skirt to bottom.

Take out  $\frac{1}{4}$  inch of back-seam; taper to nothing from top to waist.

As the average indentation is 3 inches, take out  $\frac{1}{2}$  from 9 to 10 and 11 to 12— $1\frac{1}{2}$  inches in each place.

Go down to M from L  $\frac{3}{8}$  inch, and shape side body, take out  $\frac{1}{8}$  inch from back at line C, and down to 10 and 15.

Sweep by L from G to 15.

A is  $\frac{1}{4}$  inch lower than  $\frac{1}{2}$  from comet to line C.

Take length from back-seam to 2, and  $\frac{3}{4}$  inch less place on A, and let angle of square touch line C, and draw line N on other arm of square.

From 2 to I is  $\frac{1}{2}$  and  $3\frac{1}{2}$  inches.

Cut out back; place comet at I and line N, and gorge at 8 to touch line N; mark round gorge and shoulder of back to scye.

Go down at P  $\frac{1}{2}$  to  $\frac{5}{8}$  inch, and shape shoulder to H.

Q is  $\frac{1}{8}$  above line C; shape scye from P to Q; go forward of line 2, and below line C  $\frac{1}{4}$  inch; shape scye from M down.

Draw line 4 to I; from I to gorge is  $\frac{1}{4}$  inch less than  $\frac{1}{3}$ ; shape gorge.

From H to O is  $\frac{1}{4}$  and  $\frac{1}{2}$  inch.

Draw from I to 11 and 12; the side body is  $\frac{1}{4}$  from 10 to 11.

Sweep by H from 15 to front; apply waist measure from D to 9, 10 to 11, 12 to 14.

Draw line from 14 by 3 to sweep to place point 20.

Lay straight edge from 20 to  $\frac{3}{4}$  inch above 15, and draw waist seam from 16 forward.

Shape from 12 to 16; lay straight edge from 15 to  $\frac{3}{4}$  inch above 16, and draw from 15 to 17.

Shape from 11 to 17; draw cut in forepart and take out  $\frac{1}{4}$  inch; shape up from 15 to 17  $\frac{1}{8}$  inch up, and 16 to cut the same.

Shape waist seam nearly straight  $\frac{1}{2}$  inch above 20 to front.

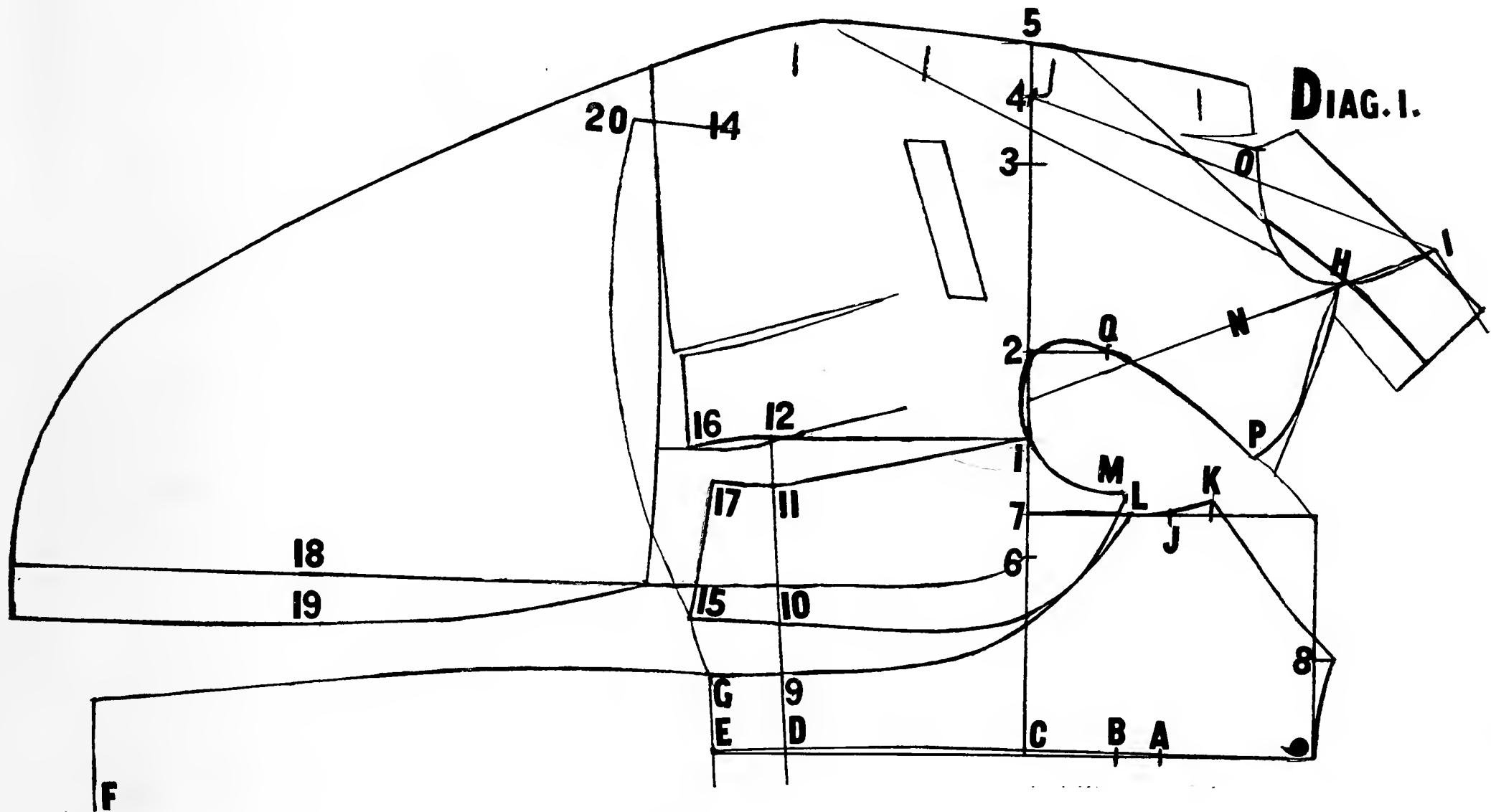
Add from 14 to front the same as from 3 to 5; make cut at gorge and take out  $\frac{1}{4}$  inch.

Make lapel step  $1\frac{1}{2}$  to  $1\frac{3}{4}$  inches; then shape front to waist.

Place lower button  $4\frac{1}{2}$  inches above waist seam.

Draw waist of skirt  $1\frac{1}{2}$  inches below side body waist, and come up to and touch forepart 3 to  $3\frac{1}{4}$  inches forward of cut as here placed, and round down at front a fraction.

Cut out side body, and place on skirt waist seam, allowing  $\frac{3}{4}$  inch fullness on skirt, and draw line 18 parallel or straight with back seam; add  $1\frac{1}{4}$  to  $1\frac{1}{2}$  inches from 18 to 19, and shape from waist to bottom, then shape front and bottom.



## EXPLANATION OF DIAGRAM 2.

Draw line down and square out.

From comet to B is  $\frac{1}{3}$ ; B to C is  $2\frac{3}{4}$  inches.

A is  $\frac{1}{4}$  inch lower than half from comet to C.

To D is waist; to F is length; square out at C, D and F.

C to 2 is  $\frac{1}{2}$  and  $3\frac{1}{4}$  inches, to 3 is half breast; 3 to 4 is 2, and 4 to 5 is  $1\frac{1}{2}$  inches.

Take half from C to 2, as 6; 6 to 7 is  $1\frac{1}{4}$  inches.

Square up at 2 and 7; from comet to C line take half as J; go up  $1\frac{1}{4}$  inches.

Put straight edge  $\frac{1}{2}$  inch below B to corner C 2; draw for back and side top at scye.

Go out  $\frac{1}{4}$  inch at K and L and shape scye.

Back gorge is  $\frac{1}{6}$ ; go up  $\frac{5}{8}$  inch at 8; shape gorge and shoulder seam.

Go in  $\frac{5}{8}$  or  $\frac{3}{4}$  inches at D; taper to nothing at comet and straight down.

Make back  $\frac{1}{3}$  from D to 9 straight down; shape from L to 9.

From 9 to 10 is  $1\frac{3}{4}$  to 2 inches; take out  $\frac{1}{2}$  inch from L to M; G is hip (estimate as to height of figure) shape side seam from M to 10 G and to bottom; take length from back seam to 2, and  $\frac{3}{4}$  inches less place on A, and angle of square to touch line C and draw line N.

From 2 to I is  $\frac{1}{2}$  and  $3\frac{1}{2}$  inches; cut out back place comet on I, and gorge at 8 on line N.

Mark around back gorge and shoulder to scye.

Go down at P  $\frac{1}{2}$  or  $\frac{5}{8}$  inches, and shape shoulder to H.

Shape scye from P to Q; go forward of line 2 and below line C  $\frac{1}{4}$  inch; shape scye from M.

Draw line 4 I; go down from I  $\frac{1}{4}$  inch less than  $\frac{1}{3}$ , and shape gorge.

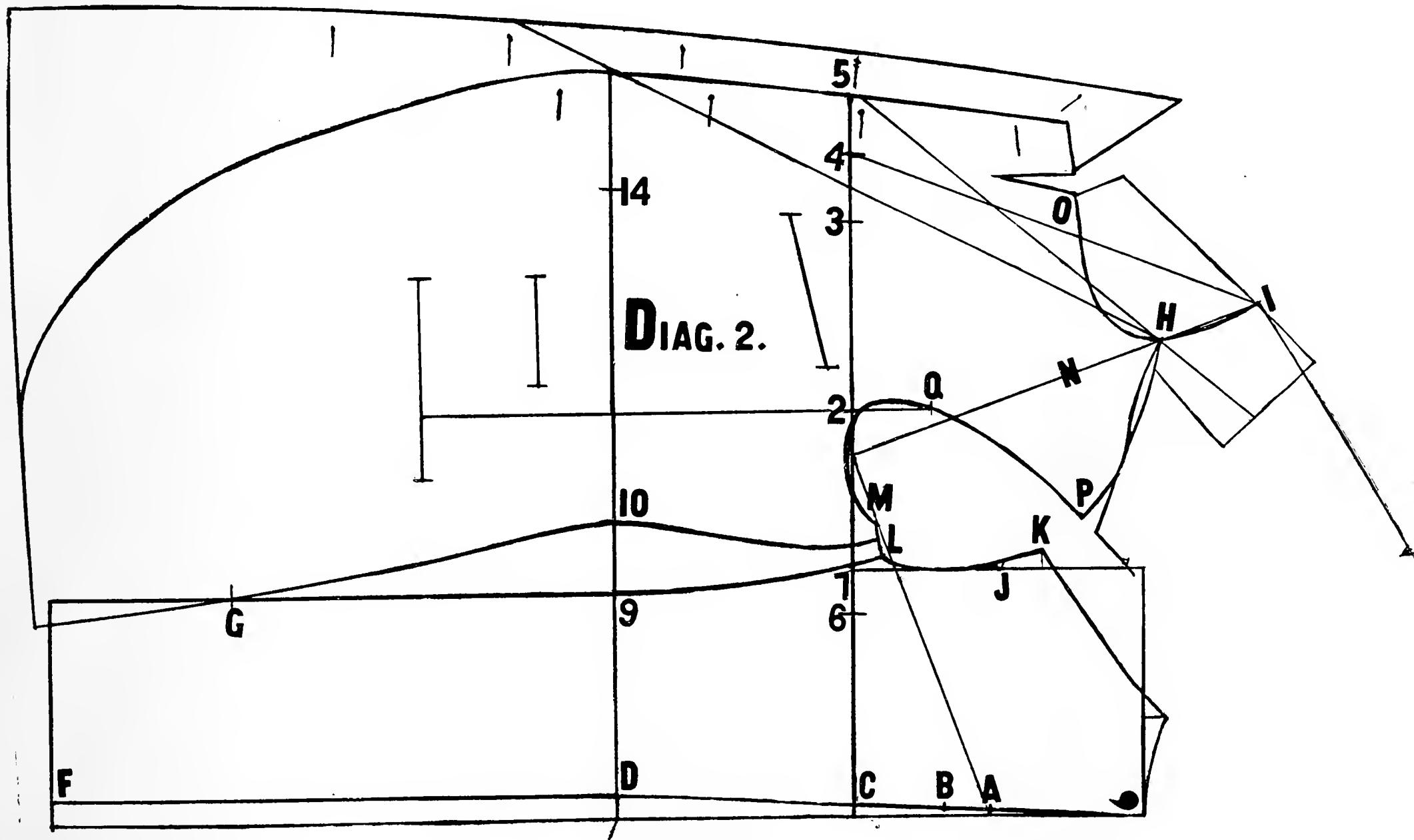
H to O is  $\frac{1}{4}$  and  $\frac{1}{2}$  inch; take out cut at gorge and make step  $1\frac{3}{4}$  inches.

Apply waist measure D to 9, 10 to 14; add  $3\frac{1}{2}$  if coat is to button.

If cutaway, take off 1 to  $1\frac{1}{4}$  inches; shape front and bottom.

Mark pockets 12 to 14 inches down from scye, and  $\frac{2}{3}$  forward and  $\frac{1}{3}$  back of line 2; breast and ticket pockets as fashion demands.

For a double-breasted sack coat add to the fronts  $1\frac{1}{4}$  inches for ordinary lop, peak the lapels, or as fashion says. Place the button marks  $4\frac{3}{4}$  inches back from front edges.



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## The Back Balance.

The back balance is that part of the coat that is from front of arms down to waist and across the back. To make the cloth sit smooth and at the same time follow and trace the body at small of waist is considered a science, as the indentation is in nearly every individual different, because the blades are flat or prominent and very few are alike for the same size of breast, and if it is considered what imperfect methods are used to obtain the right results then all must praise the cutter that strikes it, although many ways are tried to get it. Some place a straight edge on back from shoulder to hip and then measure from it to the smallest part at natural waist. Some use the long balance from the socketbone to natural waist, others take a measure from front of scye to natural waist, and some take the actual small waist measure from a perpendicular line in front of arm to back seam. Allow me to say all this is only guess work by each of these methods. At the very most and best it is only approximated, estimated and calculated, because for each and every pattern cut on and by these basis nothing is a certainty of being correct. Now, let us see what this new method is and how it operates, so we can obtain a new and correct back balance. In order to get at what is wanted the square is placed perpendicularly close against the front of arm and a mark is made from arm to natural waist, (as is indicated by line 2 on any of the drafts), and same kind of perpendicular line back of the arm anywhere on the sidebody. When we come to measure the blade the half blade on side body is also taken, called off and put on record. The same is done at natural waist, the half indentation is here taken. Both measures start at back seam, now the difference in these two measures, if it is  $\frac{1}{2}$  or  $2\frac{1}{2}$  inches, it should be taken out between back and sidebody. Whatever balance remains of the indentation measure should always be taken out between sidebody and forepart. The make-up is  $1\frac{1}{4}$  inches added to the indentation and to the blade always for all sizes. Can you and are you comprehending that in and by this new method you have and get a certainty, and no estimates or guesses are necessary to obtain a fair and good back balance, and nobody should be puzzled about this or that client's flat or prominent blades. As by this method they can all be well fitted and get style, ease and elegance at the same time, and thus be contented and happy.

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## The Shoulder Point.

I will try to show my readers that it is no wonder that there is or has been so much written, so much contention, assertion and speculation about and concerning the shoulder point of forepart. As I have found it to change a fraction in ninety cases out of every one hundred, whereas, by the usual methods in practice it would have been stationary for a certain size. But the fraternity has by long custom of practice been used to think it right, because it has been advocated by teachers of cutting and fashion reporters from the earliest times, and therefore it has always been accepted as right that some part of the breast division should place it in the proper position. From my earliest remembrance as a cutter  $\frac{1}{8}$  was used forward of scye. J. B. West put four units of his scale of 20ths, he was the first, to my observation, that went forward of scye so much. All others wavered between  $\frac{1}{8}$  and  $\frac{1}{6}$ , some a fraction more, others a fraction less. But if the shoulders are cut extremely wide, it becomes necessary to go forward a small part more than when the shoulders are cut narrow, because it gives effect to and widens the shoulders, but it makes the coat larger all around, because the armpit is then pushed back on the arm and a small part of the width thus let loose goes to the back, and if the point is too far to the front a crease or sometimes a role is seen in front of arm, and unless the coat is cut large in front it will appear too small there and then it is too loose at blades because the cloth has gone there; then we have many who use the size of neck divisions, then the teachings of Fookes and the standard methods at present in use. With this I experimented for years, but at last I came to the conclusion of using the socketbone point from the forepart as a pivot to obtain the shoulder point automatically by, and it has given satisfaction and been a success way beyond all expectations. And by it, if we stop to think, it stands to reason that allow shoulder, or if we say a high neck, needs more cloth at neck; by this method we get it just right and without any efforts of thought. So also a square shoulder or short neck needs less cloth at neck in this way by the slant and squareness of the shoulders, we have the shoulder point right no matter what size of breast or blade, it always comes in proportion, and by this method an easy, loose coat sits and fits fully as well as a close cut and snug coat does. It is of no use to say any more on a subject that has been hacked and chopped so much that all think they know it and can get and place it just right.

## EXPLANATION OF DIAGRAM 3.

### Prince Albert.

NOTE—This coat is cut by the following measures taken over the vest:

Length on back— $8\frac{1}{4}$ , 16,  $18\frac{1}{2}$  and 40. Blade—half— $6\frac{3}{4}$  and 11. Indentation—half— $5\frac{1}{4}$  and 8. First over,  $11\frac{3}{4}$ . Second over, 16. Breast, 37. Waist, 32.

### DIRECTIONS TO DRAFT.

Go in  $1\frac{1}{2}$  inches from edge of paper at waist; draw line down from edge at top and square out.

From comet to C is  $8\frac{1}{2}$ , and  $\frac{1}{4}$  inch added.

To D is 16, to E is  $18\frac{1}{2}$  to F is 40 inches.

Square out at C by line drawn down.

And D, E and F by edge of paper.

From back center to 7 is  $6\frac{3}{4}$ , with  $\frac{3}{4}$  inch added.

To 2 is 11, with  $1\frac{1}{4}$  inch added.

To 3 is half breast, 3 to 4 is 2 inches, 2 to lapel seam  $\frac{5}{8}$  inch.

Square up and down at 2 and 7.

Half from comet to C line is J, go up  $1\frac{1}{4}$  and down  $1\frac{1}{8}$  inches to K and L.

Go out  $\frac{1}{4}$  inch at K and shape scye on back.

Gorge on back is  $\frac{1}{6}$  at 8, go up  $\frac{5}{8}$  inch and shape gorge, draw shoulder seam.

Make back  $\frac{1}{8}$  at E to G, shape back from L to G and backskirt to bottom.

Take out  $\frac{1}{4}$  inch at back center seam, taper to nothing at gorge and waist.

$5\frac{1}{4}$  and  $6\frac{3}{4}$  is  $1\frac{1}{2}$  inch difference, this take out between back and side body at natural waist from 9 to 10.

Shape side body from M to 10 and 15.

Sweep by L from G to 15 for length of side seam.

A is  $\frac{1}{4}$  inch lower than half from comet to C.

Take length from back to 2 on line C and  $\frac{3}{4}$  inch less place on A and

let angle of square touch line C, then draw line N.

Sweep by 2 the first and second over, add  $\frac{3}{4}$  inch to each measure.

Cut out back, place comet on sweep and N line, and C on second over sweep, try the measure, if correct, mark around back on gorge and shoulder to scye.

Take out  $\frac{1}{2}$  inch at P, and shape shoulder to H.

Shape scye from P to Q.

Go forward of line 2 and below line C  $\frac{1}{4}$  inch.

Shape scye from M down.

Draw line 4 I, go down from I  $\frac{1}{4}$  inch less than  $\frac{1}{3}$ , and shape gorge. H to O is  $\frac{1}{4}$  and  $\frac{1}{2}$  inch.

Back center to underarm seam is  $\frac{1}{2}$  and  $\frac{1}{2}$  inch.

The width of side body at waist is  $\frac{1}{4}$ , take out  $1\frac{1}{2}$  inches from 11 to 12, the difference remaining between 8 and 11 of blade and indentation.

Sweep by H from 15 to front.

Apply measure of waist from D to 9, 10 to 11, 12 to 14, draw line from 14 down by 3 to place point 20.

Lay straight edge from 20 to  $\frac{3}{4}$  inch above 15, and draw waist of forepart at 16; shape under arm-seam.

Lay straight edge from 15 to  $\frac{3}{4}$  inch above 16 and draw waist seam of sidebody from 15 to 17.

Shape up from 15 to  $17\frac{1}{8}$  inch, same from 16 to cut in forepart.

Take out cut in forepart and shape waist seam 1 inch above 20 to lapel seam.

From 14 to lapel seam is the same as from 3 to lapel seam.

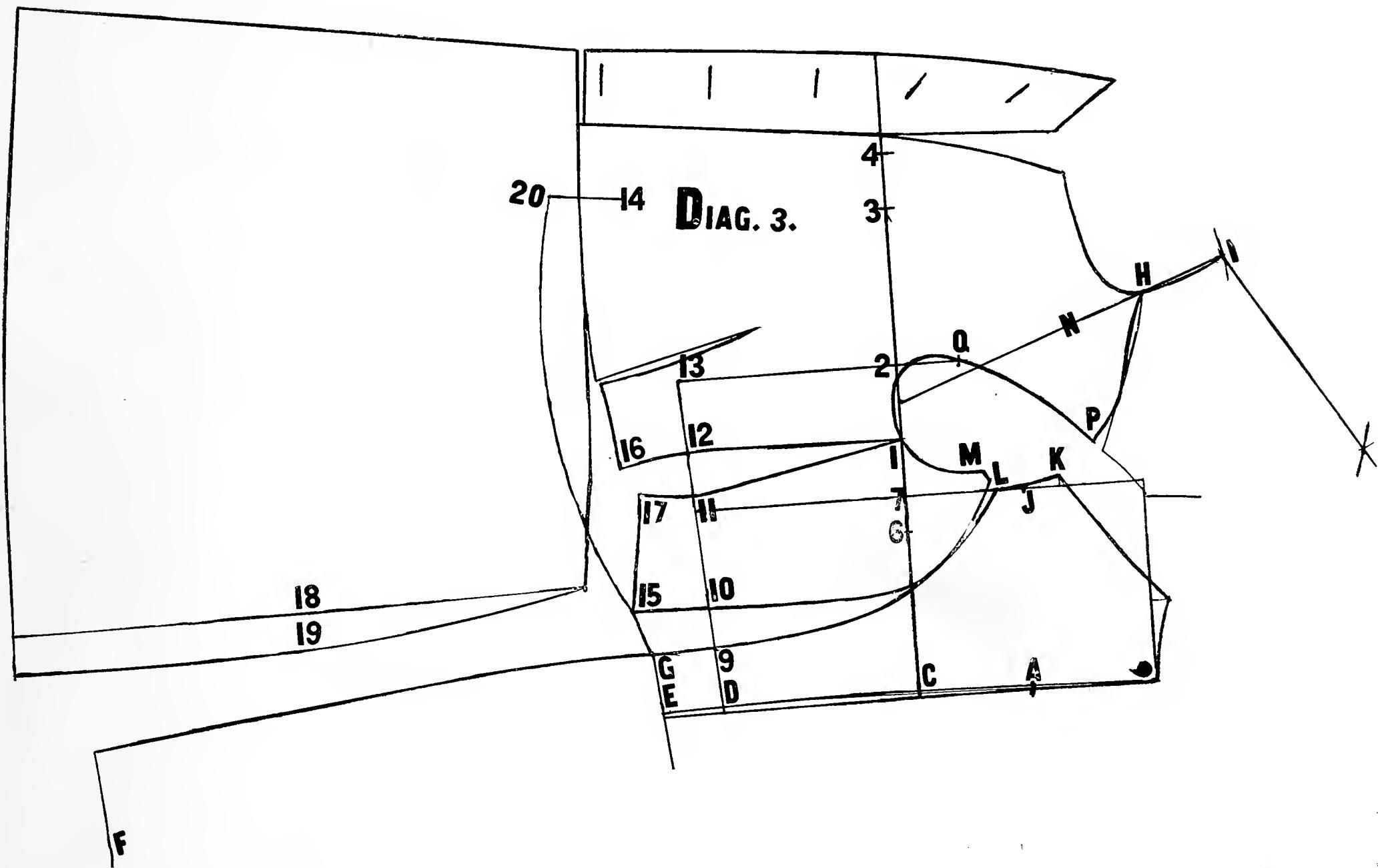
Draw and shape lapels according to style and fashion, these are 3 inches at breast line,  $2\frac{3}{4}$  at waist and  $2\frac{5}{8}$  inches at peak.

Shape waist seam of skirt so to run parallel with waist seam of sidebody to  $2\frac{1}{2}$  to 3 inches in front of cut on forepart, and then follow waist seam to front.

Line 18 is parallel with back seam of sidebody, line 19 is curved out  $1\frac{1}{4}$  to  $1\frac{1}{2}$  inches and straight to bottom.

The skirt in front at bottom is  $1\frac{1}{4}$  inches out.

The bottom is nearly straight across.



## EXPLANATION OF DIAGRAM 4.

### Overcoat.

NOTE—This Overcoat is cut by the following measures taken over the vest:

Lengths,  $8\frac{1}{2}$ , 16 and 44. Blade—half— $6\frac{3}{4}$  and 11. Indentation—half— $5\frac{1}{4}$  and 8. First,  $11\frac{3}{4}$ . Second over, 16. Breast, 36. Waist, 32 over vest. Breast, 38. Waist,  $34\frac{1}{2}$  over the coat.

Draw line down and square out.

Comet to C. is  $8\frac{1}{2}$  and  $\frac{3}{4}$ .

To D is 16 and  $\frac{3}{4}$  inch, to F is 44.

A is a  $\frac{1}{4}$  inch lower than half from comet to C.

Square out from C, D and F.

C to 2 is 11 and 2 inches, to 3 is  $\frac{1}{2}$ , breast 19 inches, 3 to 4 is 2 inches, 4 to 5 is 3 inches.

Take  $\frac{1}{2}$  from back to 2 on line C as 6, from 6 to 7 is  $1\frac{1}{4}$  inches.

Square up from 2 and 7, from comet to line C, take  $\frac{1}{2}$  as J, go up  $1\frac{1}{4}$  inches, go up from C  $\frac{1}{8}$  and place straight edge at 2 C corner and draw line for back and top of side seam scye.

Go out  $\frac{1}{4}$  inch at K and L and shape scye on back.

Back gorge is  $\frac{1}{6}$  to 8, go up  $\frac{3}{4}$  inch, shape gorge and draw shoulder-seam.

Start at nothing at comet and draw line in  $\frac{3}{4}$  inch to D and straight down to F.

Width of back is  $\frac{1}{3}$  from D to 9 straight down, shape from L to 9.

From 9 to 10 is  $1\frac{3}{4}$  to 2 inches, take out  $\frac{1}{2}$  inch from L to M to G is hip, (estimate as to height of figure), shape sideseam from M to 10 G and to bottom.

$\frac{3}{4}$  of an inch less than from backseam to 2, place on A, let angle of square touch breast line and draw line N.

Sweep by 2 the first and second over, adding  $1\frac{1}{2}$  inches to each measure.

Cut out back, place comet on sweep and N line and C on second over sweep, try the measures from 2 to comet and C, if correct mark round gorge and shoulder to scye.

Take out  $\frac{1}{2}$  or  $\frac{5}{8}$  inch from back to P and shape shoulder to H.

Shape scye from P to Q, go forward of line 2 and below line C  $\frac{1}{4}$  inch, shape scye from M.

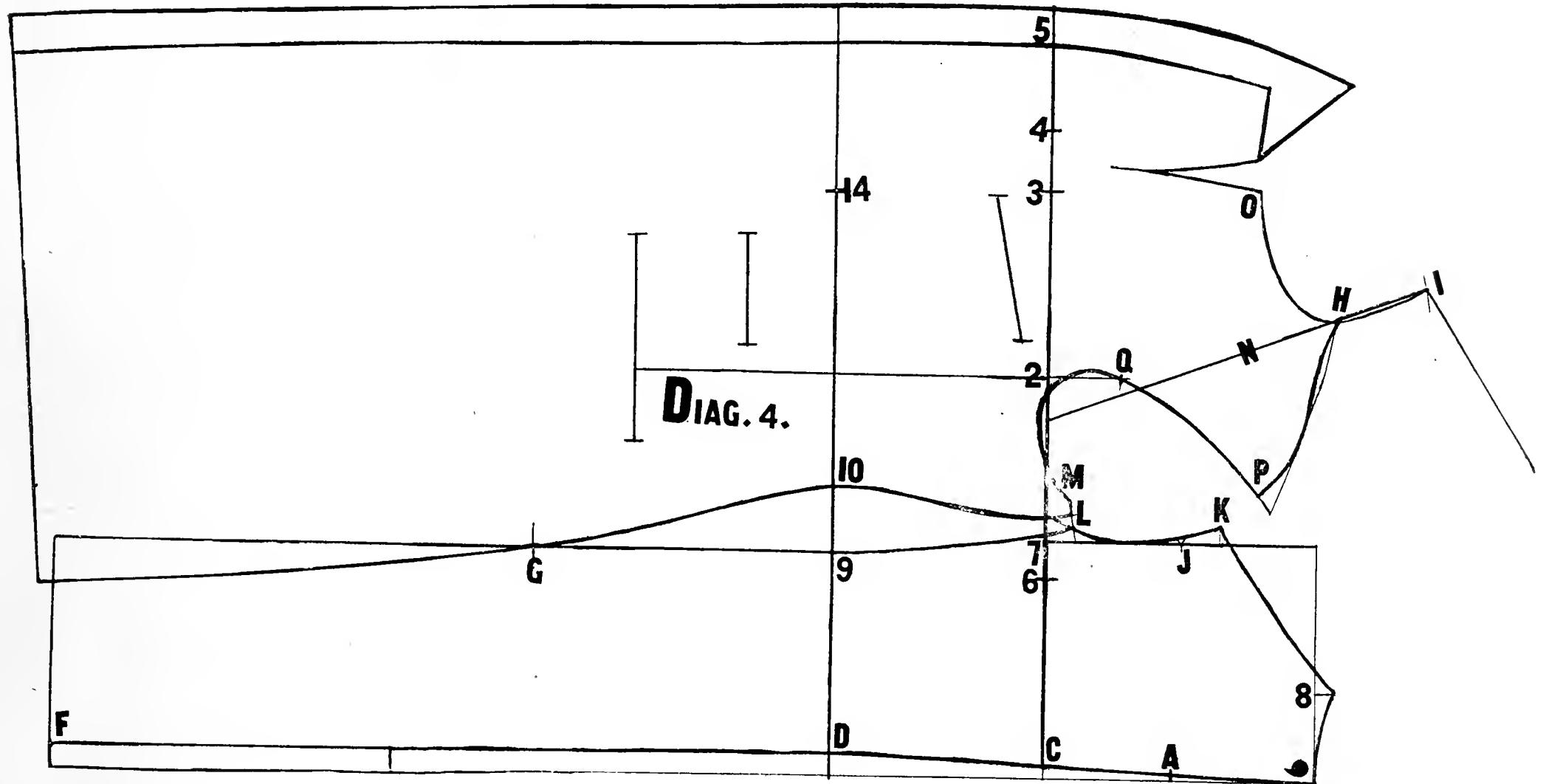
Draw line 4 I, go down from I  $\frac{1}{4}$  inch less than  $\frac{1}{3}$  and shape gorge. H to O is  $\frac{1}{4}$  and  $\frac{1}{2}$  inch.

Take cut out at gorge and make step  $2\frac{1}{4}$  inches.

Apply waist measure from D to 9 and 10 to 14, add 5 inches from 14 to front edge.

Shape front and bottom, mark pocket 12 to 14 inches from scye and  $\frac{2}{3}$  forward,  $\frac{1}{3}$  back of line 2, mark breast and ticket pocket as taste and fashion demands, place the buttons  $3\frac{1}{4}$  to  $3\frac{1}{2}$  inches from edge.

For a double breasted coat add  $1\frac{1}{4}$  inches to the fronts and peak the lapels and then put the buttons  $5\frac{1}{4}$  to  $5\frac{1}{2}$  from front edges.



## EXPLANATION OF DIAGRAM 5.

NOTE—In this coat are illustrated three different shoulders, the low, the medium and the high, each with the relative positions of neck and shoulderpoint.

The coat is cut by the following measures taken over the vest:

Lengths, 10, 16, 18½ and 35. Blade—half—7½ and 14½. Indentation—half—6½ and 8¾. First over, 14½. Second over, No. 1, 19½. No. 2, 20¼. No. 3, 20¾. Breast, 44. Waist, 40.

Go in 1½ inches at the waist from edge of paper, draw line down from edge at top and square out at top.

From comet to C is 10¼, to D is 16, to E is 18½, to F is 35½.

Square out at C by line drawn down and D, E and F by edge of paper.

From backseam to 7 is 8¼, to 2 15¾, to 3 is half breast, 3 to 4 is 2 and 4 to 5 is 1½ inches.

Square up and down at 2 and 7.

Half from comet to C line is J, go up 1¼ and down 1½ inch to K and L, go out ¼ inch at K and shape scye on back.

Gorge is ½ at 8, go up ¾ inch and shape gorge, draw shoulderseam.

Make back ½ at E to G, shape back from L to 9 and G and backskirt down to bottom. Take out ¼ inch at backseam, taper to nothing at gorge and waist.

The difference between half blade and half indentation measure take out from 9 to 10.

Go down ¾ inch from L to M and shape sidebody, take out ½ inch at breast or line C and down to 10 and 15, sweep by L from G to 15.

A is ¼ inch lower than ½ from comet to C.

Take length from backseam to 2 on line C and ¾ inch less place on A, and let angle on square touch line C, then draw line N on other arm of square.

Sweep by 2 first over, add ¾ inch to the measure and the same with the 3 measures as second over, add ¾ inch to each.

Cut out back, place comet on sweep and line N at I and C on second over sweeps, try the measures, if correct mark round back, gorge and shoulder to scye, repeat for the other two sweeps, move back, let comet stay at I as pivot.

Go down ½ inch to P and shape shoulder to H.

Shape scye from P to Q, go forward of line 2 and below line C ¼ inch, shape scye from M down.

Draw line 4 I, go down from I ¼ inch less than ½ and shape gorge H. to O. is ¼ and ½ inch.

From backseam to 1 is ½ and ½ inch.

Width of sidebody at waist is ¼, take out 3¾ inch from 11 to 12 balance of indentation.

Sweep by H from 15 to front, apply waist measure from D to 9, 10 to 11, 12 to 14, draw line down from 14 by 3 to place point 20.

Lay straight edge from 20 to ¾ inch above 15 and draw waist of forepart at 16.

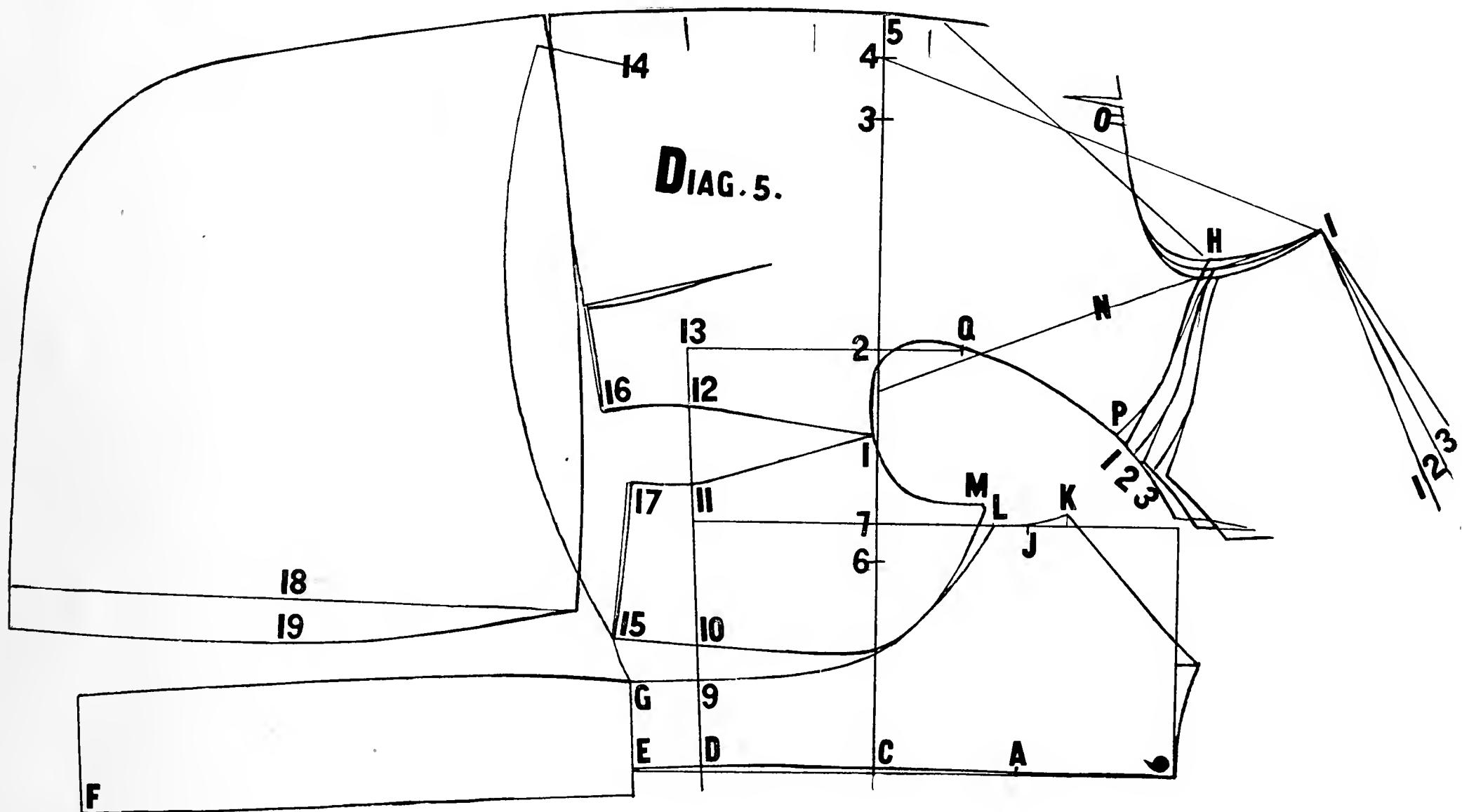
Lay straight edge from 15 to ¾ inch above 16 and draw from 15 to 17. Shape seam from 1 to 11 and 17 and from 1 to 12 and 16.

Draw and shape cut in forepart and shape up from 15 to 1 ½ inch and from 16 to cut the same, shape waist seam nearly straight from cut ½ inch from 20.

Add 2½ inches to front at 14, make lapel step 1¾ inches and shape front edge to 5 and waistseam.

Skirt is the same as in diagram 1, only the run of front is straighter down.

P. S.—The length from backseam to 2 is ¼ at 6, and 6 to 7 is 1¼ inches.



## EXPLANATION OF DIAGRAM 6

NOTE—In this coat a flat, normal and round blade are illustrated, even if the indentations are the same from back to perpendicular line in front of arm.

The coat is cut by the following measures taken over the vest:

Lengths,  $8\frac{1}{2}$ , 16, 18 and 38. Blade - half— $6\frac{3}{4}$  and 11. Indentation, 8. No. 1—half—is 6. No. 2—half—is  $5\frac{1}{4}$ . No. 3—half—is  $4\frac{1}{2}$ . First,  $11\frac{1}{2}$ . Second over,  $17\frac{1}{4}$ . Breast, 36. Waist, 32.

Square at top and draw line down, go in  $1\frac{1}{2}$  inches at waist.

Comet to C is  $8\frac{3}{4}$ , to D is 16, to E is  $18\frac{1}{4}$ , to F is 38.

A is  $\frac{1}{4}$  inch lower than  $\frac{1}{2}$  from comet to C.

Square out at C by line drawn down and at D, E and F by edge of paper.

From backseam to 7 is  $7\frac{1}{2}$ , to 2 is  $12\frac{1}{4}$ , devide this and mark 6, from 6 to 7 is  $1\frac{1}{4}$  inches, to 2 is  $\frac{1}{2}$  breast, 3 to 4 is 2 inches.

Square up and down at 2 and 7, take  $\frac{1}{2}$  from comet to C line is J, go up  $1\frac{1}{4}$  and down  $1\frac{1}{8}$  inch to K and L, go out  $\frac{1}{4}$  inch at K and shape scye.

Back gorge is  $\frac{1}{6}$  at 8, go up  $\frac{5}{8}$  inch and shape gorge, draw shoulder-seam.

Make back  $\frac{1}{8}$  at E to G, shape back from L to 9 and G and backskirt down to bottom.

Take out  $\frac{1}{4}$  inch of back centerseam, taper out to nothing at gorge and waist.

Between half blade and indentation measures in No. 1 is  $\frac{3}{4}$  inch, No. 2 is  $1\frac{1}{2}$  inches, in No. 3 is  $2\frac{1}{4}$  inches difference to take out between 9 and 10.

Go down  $\frac{3}{8}$  inch from L to M and shape sidebody, take out  $\frac{1}{8}$  inch at breast or C line and to 10 and 15.

For each of the 3 different blades sweep by L from G to 15.

Take the measure from backseam to 2 and  $\frac{3}{4}$  inch, less place on A, let angle of square touch C line and draw N line.

Sweep by 2 the first and second over and add  $\frac{3}{4}$  inch to each measure.

Cut out back, place comet to N line at I, and C on second over sweep, then try the measures if correct, mark around gorge and shoulder to scye after back.

Go down  $\frac{1}{2}$  inch to P and shape shoulder to H.

Shape scye from P to Q go forward of line 2 and below line C  $\frac{1}{4}$  inch, shape scye from M down.

Draw line 4 I, go down from I  $\frac{1}{4}$  inch less than  $\frac{1}{3}$ , and shape gorge. H to O is a  $\frac{1}{4}$  and  $\frac{1}{2}$  inch.

From backseam to 1 is  $\frac{1}{2}$  and  $\frac{1}{2}$  inch, width of sidebody is  $\frac{1}{4}$ , from D to 13 is 8 inches indentation, also No. 1,  $2\frac{1}{4}$ ; No. 2,  $1\frac{1}{2}$ ; No. 3,  $\frac{3}{4}$  inches to take out between 11 and 12.

Draw from 11 and 12 to 1 the different lines.

Sweep by H from 15 to front, apply waist measures from D to 9, 10 to 11, 12 to 14.

Draw line down from 14 by 3 to place point 20.

Lay straight edge from 20 to  $\frac{3}{4}$  inch above 15, and draw waist of fore part at 16, shape from 12 to 16.

Lay straight edge from 15 to  $\frac{3}{4}$  inch above 16, and draw from 15 to 17, shape from 11 to 17.

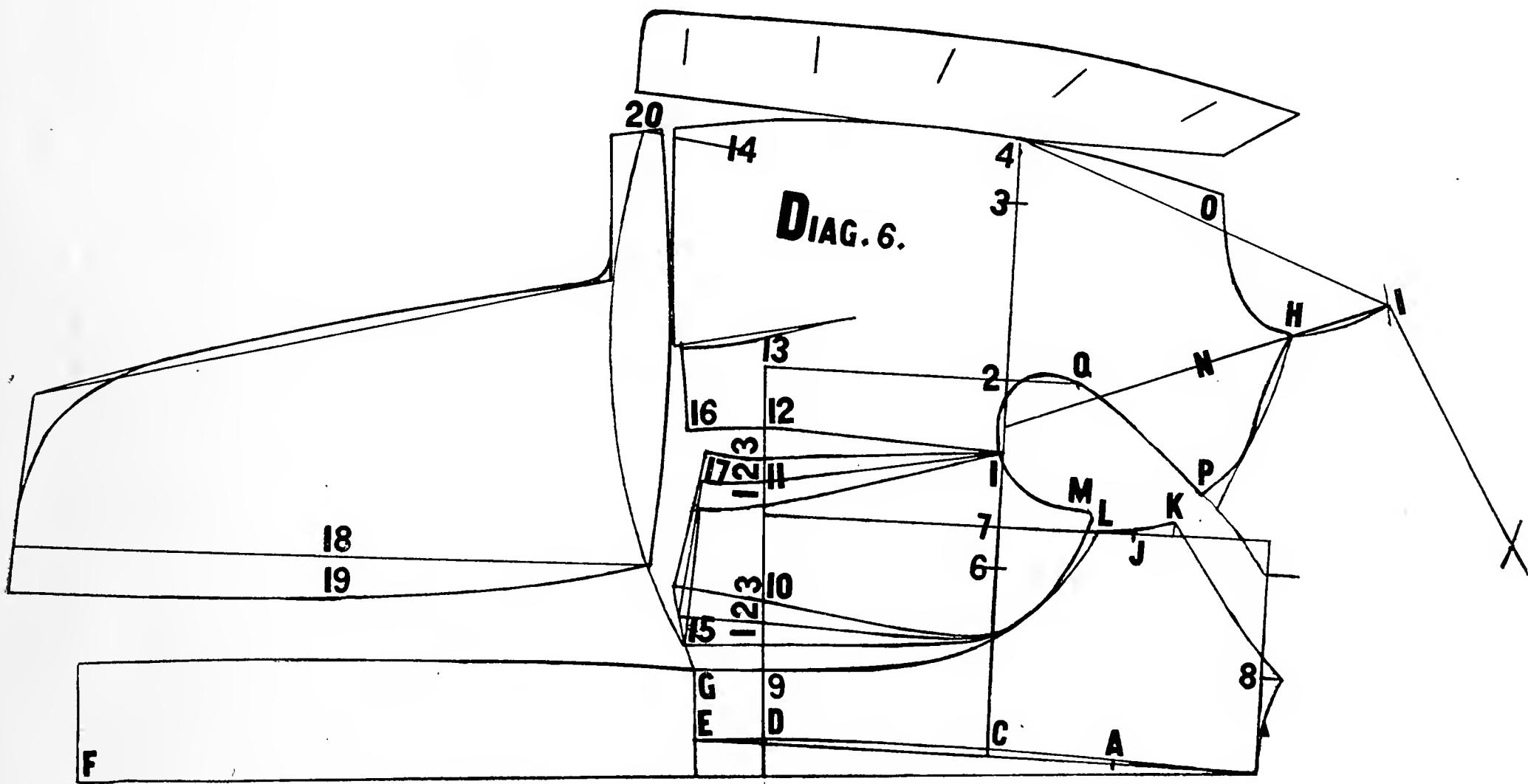
Draw cut and take out a full  $\frac{1}{4}$  inch, shape up from 15 to  $17\frac{1}{8}$  inch and from 16 to cut the same.

Shape waistseam to front nearly straight  $1\frac{1}{8}$  inch above 20.

From 14 to front add 1 inch and draw lappel seam from O 4 down to waist.

Lappels are cut narrower for dress coats than Prince Alberts, in this case  $2\frac{1}{4}$  at peak,  $2\frac{3}{4}$  at breast and  $2\frac{1}{8}$  at waist, and then always extend to bottom of fronts.

For skirt, shape the waistseam the same as waistseam of sidebody runs, curve up to touch forepart  $1\frac{1}{2}$  inches forward of cut, as here placed, and curve down a fraction more than for a cutaway coat at front. Devide the width by 3, take 2 parts for skirt and 1 part for strap at front and whatever length the strap is so wide the skirt should be at bottom; from line 18 to front cut out sidebody and place even at waistseam, draw line 18 parallel or straight with back seam line; 19 is the allowance of spring, which for an erect form needs more and for a stooping form needs less; shape and make strap to make up one inch wide curve out  $\frac{1}{4}$  to  $\frac{3}{8}$  inch from top to bottom, shape line 19, and bottom make round or square, as fashion calls for.



## Remarks on Fat Man's Coat.

When a man attains his majority and still continues to grow, he extends more to the front than to any other part of the body, as flesh and fat are gaining on him. Therefore, a cutter, to dress and fit garments on such a figure, must always bear this in mind and also remember that as circumference is larger, more elasticity or stretch is in the cloth (for example: the stretch in 9 inches can hardly be noticed, but 49 inches can in most cases be stretched 1 or 2 inches), therefore, in cutting for extra sizes, the garment, especially in and across the back of the coat, can be cut  $\frac{1}{2}$  to 1 inch smaller without injury, and in 90 cases out of 100 it will improve the fitting quality of the coat. But all that class of men want a large scye from back to front of arms, but it is a gross error to cut a deep scye for such a figure, because, when he sits down and raises his arms to a table or desk, or even on to the arms of a chair, and if a deep scye is cut in his coat, it will raise up on the back at neck and sometimes to the man's chin, and this is annoying and disagreeable, as it chafes the chin and the coat gets soiled at back of collar. To avoid this, let the scye be close up under the arm and put in a fairly large sleeve. In the front the coat should be cut as snug as possible without being too small, as such a figure likes to be neat and not bulky in appearance, and the tailor is also expected to bring out the shape in the best taste and style. By observing and carrying out what these remarks teach, it will aid the cutter and favor him with success. Should at any time such customers present themselves, you can, by observing these rules, treat them to a stylish, neat and tasty garment.

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### Remarks on Youth's Coat.

It is not often that this class of customers come for treatment, therefore it is more annoying than to cut men's sizes. They are usually from 28 to 35 breast. Whenever ordered, it is by rich and well-to-do people, who can well afford it, and are therefore very particular; of all classes they are the hardest to please, as the garments should be large, but should not show it because the young men are growing. But by no means loose, or the mother, aunt or sister will find the most grievous faults. The young people are nearly all erect, lank, thin and quivering like a live eel. But this matters not, the goods must be made up stylish and tasty, and above all must fit well. To accomplish this, cut a proportion width of back across the shoulder, as deep a scye as possible,  $\frac{1}{4}$  to  $\frac{1}{2}$  inch more than is needed. Be sure to balance it right; follow the shoulders well, so it will fit neatly at neck; make it ample, large around, so it buttons very easy, and be particular to have it well finished, and you may get credit for a nice fit. By following these instructions, you have done your full duty and may please the customer.

## EXPLANATION OF DIAGRAM 7.

### Large Man's Police or Knight Templar's Coat

NOTE—This coat is cut by the following measures taken over the vest:

Lengths,  $10\frac{3}{4}$ ,  $16\frac{1}{2}$ ,  $18\frac{3}{4}$  and 40. Blade—half—8 and  $13\frac{3}{4}$ . Indentation—half— $6\frac{3}{4}$  and  $10\frac{1}{4}$ . First,  $14\frac{1}{2}$ . Second over,  $20\frac{3}{4}$ . Breast,  $47\frac{1}{2}$ . Waist, 50. Lower waist,  $52\frac{1}{2}$ .

Draw line down from edge at top and  $1\frac{1}{2}$  inches in at waist. From comet to C is 11, to D is  $16\frac{1}{2}$ , to E  $18\frac{3}{4}$ , to F is 40 inches. Square out at C by line drawn D E and F by edge of paper. A is a  $\frac{1}{4}$  inch lower than  $\frac{1}{2}$  from comet to C. From backseam on C line place  $8\frac{3}{4}$  and 15 inches at 2. Take  $\frac{1}{2}$  and place 6, from 6 to 7 is  $1\frac{1}{4}$  inches. To 3 is  $\frac{1}{2}$  breast, 3 to 4 is 2 inches, 4 to 5 is 1 inch. Square up and down at 2 and up at 7. Half from comet to C line is J, go up  $1\frac{1}{4}$  and down  $1\frac{1}{8}$  inches. Go out  $\frac{1}{4}$  inch at K and shape scye on back. Gorge to 8 is  $\frac{1}{6}$ , go up  $\frac{3}{4}$  inch and draw gorge and shoulder seam. Make back  $\frac{1}{8}$  at E to G, shape back from L to 9 and G and backskirt to bottom. Take out  $\frac{1}{4}$  inch at backseam, taper to nothing at comet and E. Take out  $1\frac{1}{4}$  inch from 9 to 10 as per line up and down back of arm. Take  $\frac{3}{8}$  inch from L to M, come to back  $1\frac{1}{4}$  inch above C line, leave back  $\frac{1}{8}$  inch at C line, curve to and run straight to 10 and 15. Sweep by L from G to 15. Take the measure from backseam to 2, in this case 15 inches,  $\frac{3}{4}$  inch less  $14\frac{1}{4}$  inches, place on A long arm of square; let angle touch C line and draw line N.

Sweep by 2 first and second over adding  $\frac{3}{4}$  inch to each measure.

Cut out back and place comet on N line at I and C on sweep for second over, try the measures if correct, mark around gorge and shoulder to scye on back.

Go down  $\frac{1}{2}$  inch at P, and shape shoulder to H.

Shape scye from P to Q, go forward of line 2 and below line C  $\frac{1}{4}$  inch, shape scye from M down.

Draw line 4 to I  $\frac{1}{4}$  inch less than  $\frac{1}{3}$ .

Shape gorge, from H to O is  $\frac{1}{4}$  and  $\frac{1}{2}$  inch.

From backseam to 1 is  $\frac{1}{2}$  and  $\frac{1}{2}$  inch.

Width of sidebody is  $\frac{1}{4}$ ; from D to 13 is  $10\frac{1}{4}$ , and  $1\frac{1}{4}$  added make  $2\frac{1}{4}$  inches to take out from 11 to 12.

Draw line from 11 and 12 to 1.

Sweep by H from 15 to front.

Apply waist measure from D to 9, 10 to 11, 12 to 14; draw line down from 14, by 3, to place point 20.

Lay straight edge from 20 to  $\frac{3}{4}$  inch above 15, and draw waist of forepart at 16.

Lay straight edge from 15 to  $\frac{3}{4}$  inch above 16, and draw from 15 to 17.

Shape from 11 to 17 and 12 to 16; draw cut in forepart and take out a full  $\frac{1}{4}$  inch.

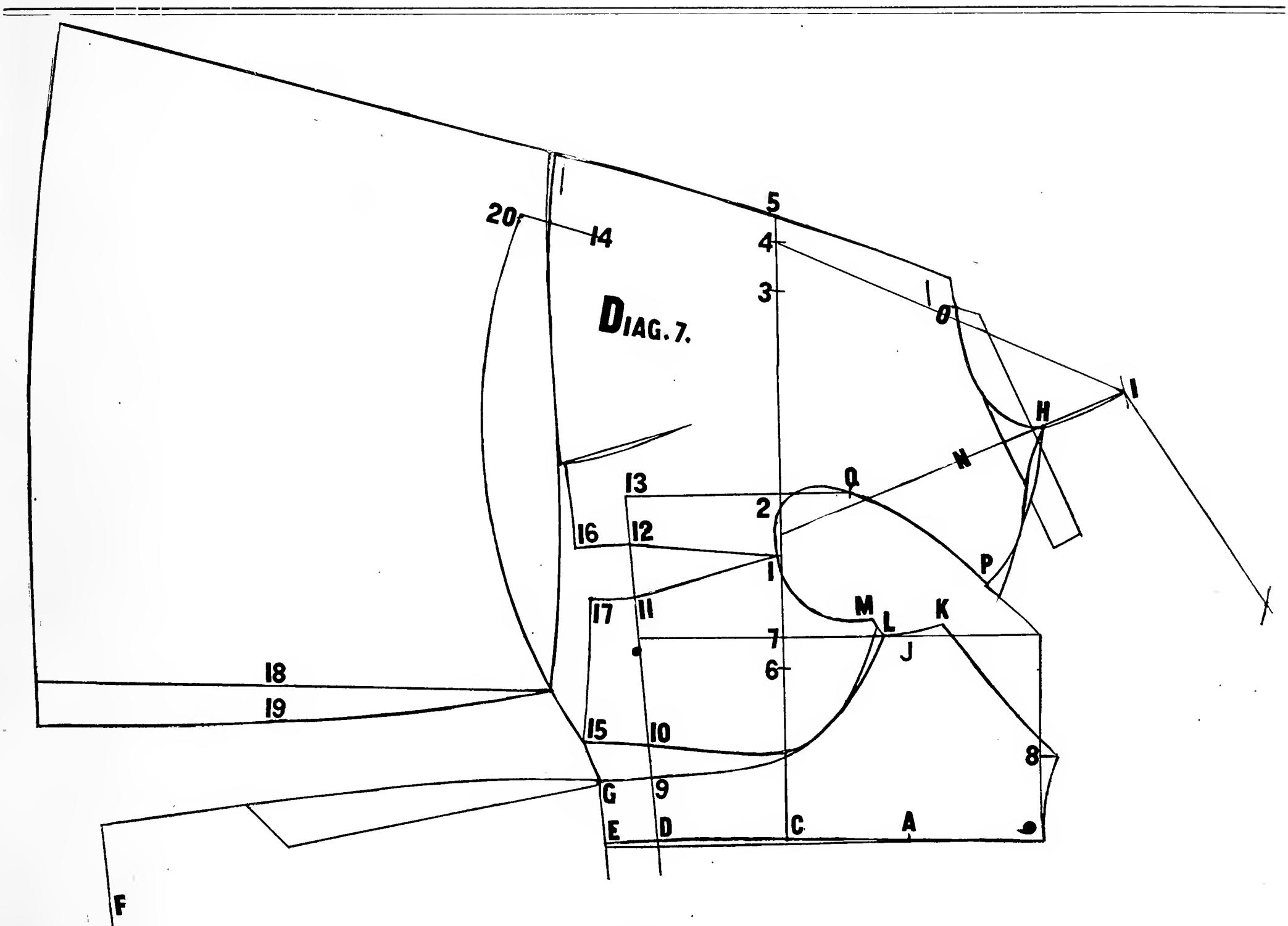
Shape up from 15 to 17,  $\frac{1}{8}$  inch from 16 to cut the same.

Shape waistseam to front nearly straight 1 inch above 20; add from 14 to front same as 3 to 5.

Make step from O  $1\frac{1}{8}$  inch and shape front to 5 and waistseam.

Draw skirt the same as for a Prince Albert.

The stay collar should make up  $1\frac{1}{8}$  inches wide.



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## EXPLANATION OF DIAGRAM 8.

### How to Cut Capes.

NOTE—The Military Cape is from 36 to 50 inches long.

The usual Cape is from 28 to 36 inches long.

The close Shoulder Cape is from 18 to 27 inches long.

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Take any measure of breast over vest and add  $3\frac{1}{2}$  inches, or use coat measure and add  $3\frac{1}{2}$  inches, and draw out shoulder and gorge thereafter.

Place back on double edge cloth even at gorge and  $1\frac{1}{2}$  to  $3\frac{1}{2}$  inches in at waist.

Mark around gorge and shoulder to scye of back, and if a full cape, the same as 1.

If the cape is smaller, the same as 2, with a cut in shoulder.

If a close cape, the same as 3, cut in two parts.

In either case, draw a line from back gorge 1 inch above back scye for shoulder point, out to side on this line the cape is  $1\frac{1}{2}$  inches longer from gorge than at back, and in front the cape is  $2\frac{1}{2}$  inches shorter than in back.

When the cape is to be fastened on the coat, cut off as per line B, so as to not double and be clumsy at lapel and collar crease.

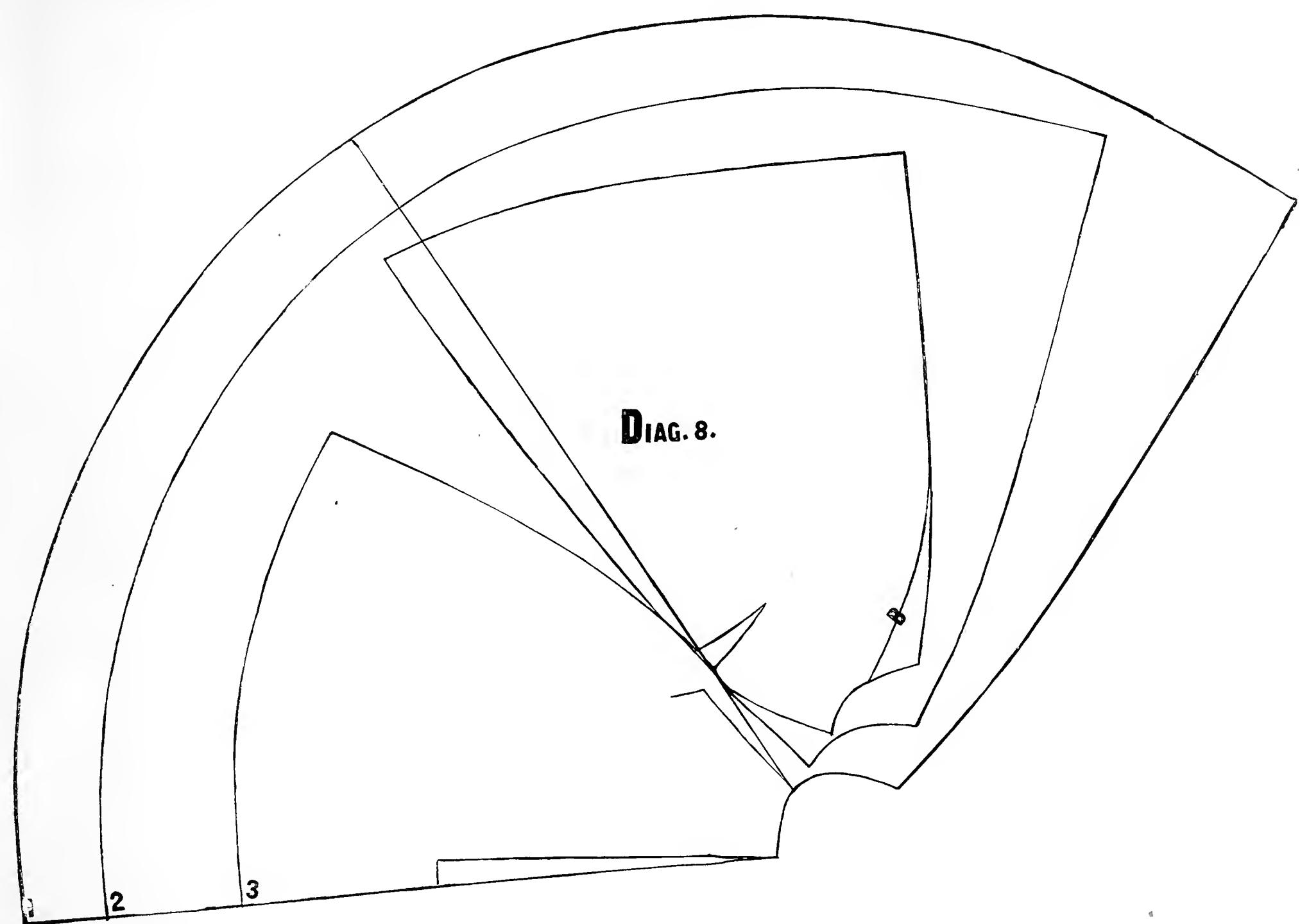
A band of 1 inch, with buttonholes on cape and buttons on coat, to fasten it, is used.

But the safety hook and eye is better, and then no band is needed, and sometimes it is joined in with the collar seam fast.

The Military cape is made up with a wide, round collar and fastened at front with a large hook and eye. But it could be made up with a fly or short role and lapel, and appear stylish; in that case  $2\frac{1}{2}$  or 3 inches should be added to the front.

It is a good garment to cover dress suits when nothing should be squeezed or crushed, and easy to lay off or put on.

By taking and applying the *modus operandi* prescribed for shoulder and neck, and adding and deducting lengths above stated, anybody can draw and cut a cape for any size and length, and have the cloth so distributed that the folds will hang even for a full or smaller cape as desired.



## EXPLANATION OF DIAGRAM 9.

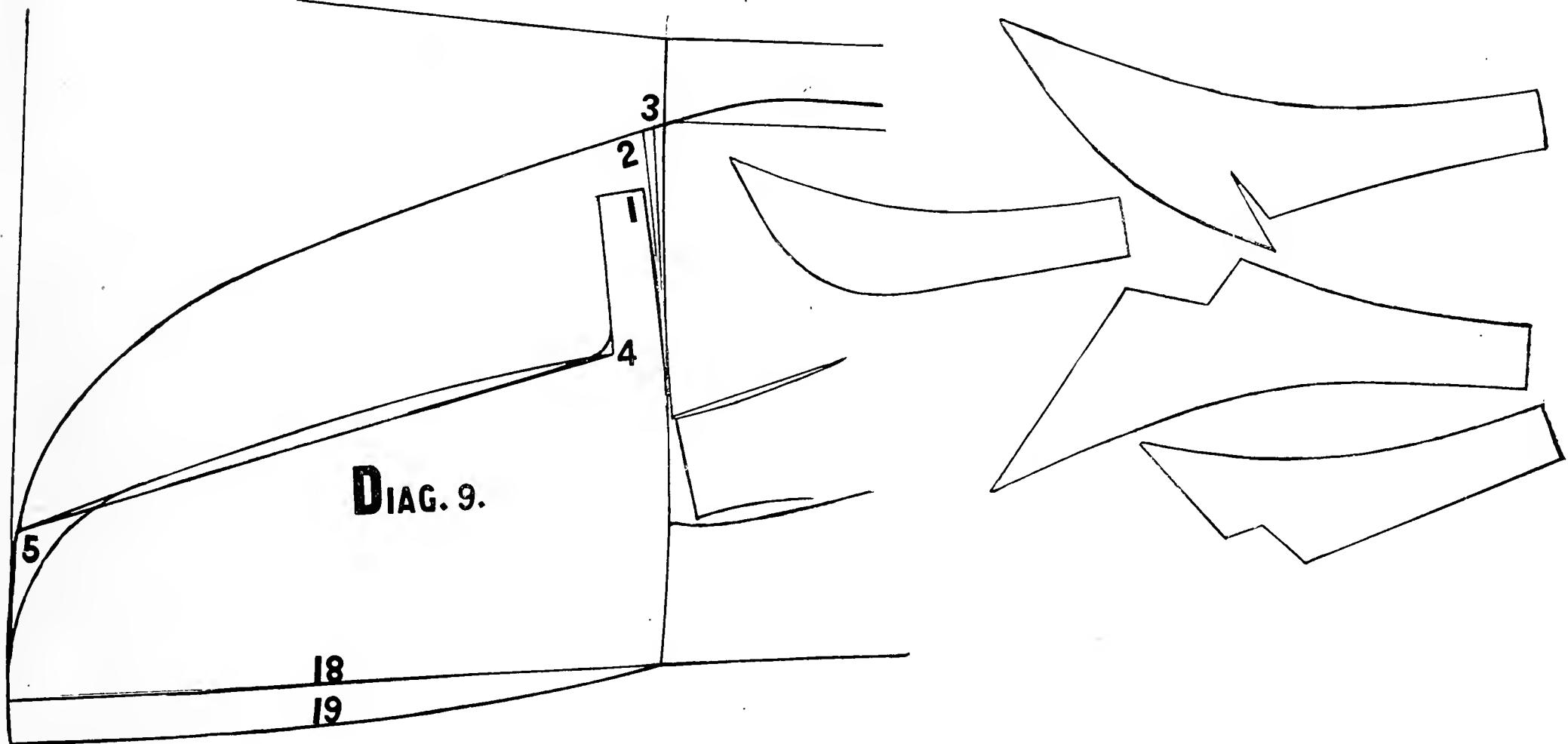
### The Coat Skirts.

As to regulation of spring in skirts, observe if the hip measure is more than 1 inch larger than breast measure, and if the figure is erect. If hip is more and figure erect, more spring is needed; in this way the skirt may be regulated, so that it will neither split open nor lap over, but hang straight as it should do. By observing blade indentation and shoulder measure, they show how the figure stands

Draw the waistseam according to coat waist, either by free hand or curved stick; allow  $\frac{1}{2}$  to  $\frac{3}{4}$  inch of fullness over hip, and place waistseam of side body on skirt, and draw line down after backseam of sidebody. This is line 18, add from 18 to line 19 1 to 2 inches as required, as shape of figure is for Prince Albert or Military or Police. Let run of seam follow forepart  $\frac{1}{3}$  of its width from front, go out 1 inch more, then straight with lapels or front edges at bottom; round the bottom from back to fronts a small trifle--care should always be taken not to make it too short in front. The cutaway skirt is curved down a small fraction toward the front, and the front edge is shaped as the cutaway or fashion demands down to bottom.

The skirt for dress coat is cut down  $\frac{1}{8}$  to  $\frac{1}{4}$  inch toward the front more than the cutaway coat, and the width from lapel to back is divided in  $\frac{1}{3}$ — $\frac{2}{3}$  are the width of the skirt and  $\frac{1}{3}$  is the strap at the front. The bottom of skirt from line 18 is the same width as strap at waist is. Strap is cut so as to make up one inch when finished. The side is curved out  $\frac{1}{4}$  to  $\frac{3}{8}$  inches, and made round at top of side and at bottom, or as fashion demands.

To fill out this plate, a few designs of vest collars are placed hereon, representing the curve or crease line of a plain collar, 2 of notch collars, and 2 collars for double-breasted vests.



## EXPLANATION OF DIAGRAM 10.

NOTE—This Coat is cut by the following measures, and it was an excellent fit:  
Lengths—9 $\frac{1}{8}$ , 16, 31 $\frac{1}{2}$ . Blade—13 $\frac{3}{4}$  Indentation—10 $\frac{1}{8}$ . First over—14 $\frac{1}{4}$ . Second over—21 $\frac{1}{2}$ . Breast—47. Waist—51.

Draw line down and square out.

From comet to C is 10 $\frac{1}{8}$  inches; to D is 16 inches; to F is 32 inches.

Square out from C, D, and F.

A is  $\frac{1}{4}$  inch lower than  $\frac{1}{2}$  from comet to C.

From back seam to 2 is 15.

Take  $\frac{1}{2}$  to 6; from 6 to 7 is 1 $\frac{1}{4}$  inches.

Backseam to 3 is  $\frac{1}{2}$  Breast 23 $\frac{1}{2}$  inches, 3 to 4 is 2, and 4 to 5 is 1 $\frac{1}{2}$  inches.

Square up at 2 and 7.

$\frac{1}{2}$  from comet to line C is J, go up 1 $\frac{1}{4}$  inch to K.

Go up  $\frac{1}{8}$  from C, and lay straight edge corner C 2, and draw line at L and M; go out  $\frac{1}{4}$  inch at K and L, and shape back scye.

Gorge is  $\frac{1}{6}$  to 8; go up  $\frac{3}{4}$  inch and shape gorge; draw shoulder seam.

Go in at D  $\frac{3}{4}$  inch and draw line at nothing from comet, and then straight down to F.

Make back  $\frac{1}{3}$  from D to 9, straight down from 9 to 10 is 2 inches; take out  $\frac{1}{2}$  inch between L and M, and shape sideseam to 10 G and bottom.

Make forepart  $\frac{1}{2}$  inch longer than back, so that roundness of sideseam can be pressed into straightness.

There is 15 inches from backseam to 2; take  $\frac{3}{4}$  inch less place on A, and let angle of square touch line C; then draw line N by other arm of square.

Sweep by 2 the first and second over, adding  $\frac{3}{4}$  inch to each measure.

Cut out back and place comet on line N at I and C at second over sweep; try the measures, if correct, mark gorge and shoulder to scye after back.

Go down  $\frac{1}{2}$  inch from P and shape shoulder to H.

Shape Scye from P to Q, go forward of line 2 and below line C  $\frac{1}{4}$  inch; shape scye from M down.

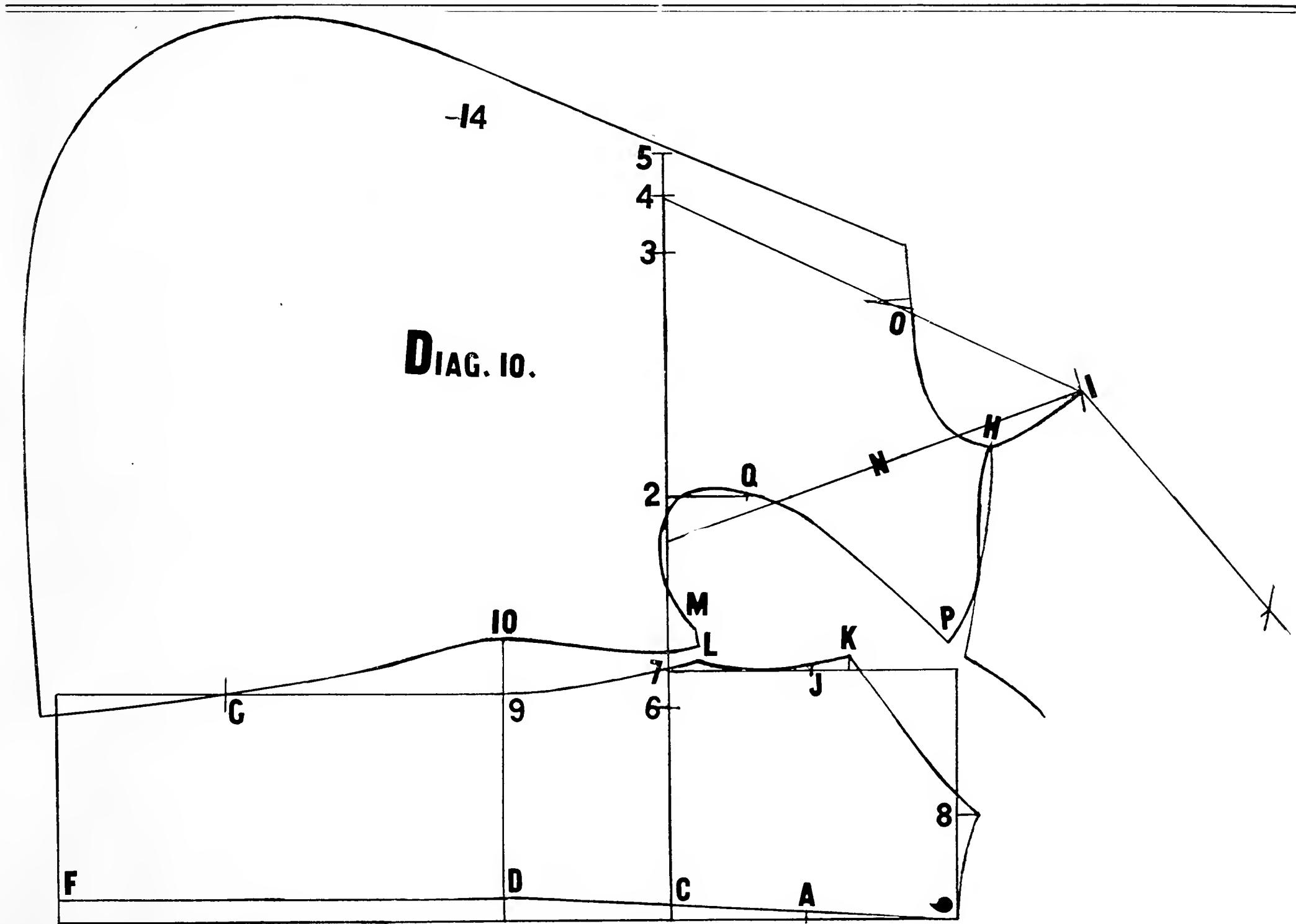
Draw line 4 to I; go down from  $\frac{1}{4}$  inch less than  $\frac{1}{3}$  and shape gorge.

From II to O is  $\frac{1}{4}$  and  $\frac{1}{2}$  inch.

Apply waist measure from D to 9 and 10 to 14; add 2 inches to the front line; take out cut at gorge, and make step 1 $\frac{3}{4}$  inches; shape front with large rounding to bottom.

-14

## DIAG. IO.



## EXPLANATION OF DIAGRAM 11.

### Sleeves.

This part of the garment is more abused than any other, as some are cut too flat-headed, others too small for the scye, and the most frequent error is to round out too much on underarm toward the elbow seam; in all of these cases it works woefully wrong and is the worst kind of a cloud on a garment. The sleeve here adopted hangs from the underarm, and will not drag down the shoulder so that the coat will kink or wrinkle in front or back of arm, but allows it free and easy as it always should be.

For size always take the scye; double a piece of paper and square out by the crease.

From comet go in  $\frac{1}{8}$  to A.

From A to B is  $\frac{1}{4}$ ; B to C is 1-24.

From B to E is 2 inches less than  $\frac{1}{3}$ .

From B to G is  $\frac{1}{2}$ .

G to H and C to F is 1-12.

Draw line from E to G; sweep by I from G to top.

Go in one seam or  $\frac{1}{4}$  inch at H, and draw line by E.

Shape underarm from B to F, and to line to H.

Shape from B to A as shown up to sweep line.

Go out at elbow  $\frac{1}{2}$  to  $\frac{3}{4}$  inch more than from comet to G for small sizes (in the larger sizes it is not needed).

Make the cuffs 12 $\frac{1}{2}$  to 13 $\frac{1}{2}$  inches.

Get the lengths at outside and inside seams, if they do not correspond then divide the difference, and sweep front and back by H; finish and take out 1 $\frac{1}{4}$  inch between upper and under sleeve, taper to nothing at both ends.

## EXPLANATION OF DIAGRAM 13.

NOTE—This draft is proportion, but the following measures will also be correct: Opening, 12 $\frac{3}{4}$ . Length, 25. Hip, 19. Breast, 36. Waist, 32. The Divisions are for block patterns only.

Draw line down and square out.

Comet to 8 is  $\frac{1}{6}$ , and to A is the same, to B is  $\frac{1}{3}$ ; B to C is 4 inches. D is  $\frac{3}{4}$  inches less than  $\frac{1}{2}$  of breast.

From back to 1 is  $\frac{1}{3}$ ; 1 to 2 is 4 $\frac{1}{2}$  inches always.

Square up and down at 2 from line D on line 2, go up  $\frac{1}{2}$  and square forward.

To 6 is  $\frac{1}{8}$ , 6 to 7 is  $\frac{1}{6}$ .

P is 1-12 down; draw line from 7 to P.

3 is  $\frac{1}{8}$  from 2, and Q is  $\frac{1}{6}$  up.

Shape scye from P to Q and to 2.

3 to 4 is  $\frac{1}{3}$ ; square down from 4; from 4 to 5 is 1 $\frac{1}{2}$  inches always.

From line C to E is  $\frac{1}{2}$ , and E to F and F to G is  $\frac{1}{8}$ .

Square across from G for lengths of front.

Draw front  $\frac{1}{4}$  inch closer to line 4 at waist than it is at 5.

Shape sideseam of forepart, take out  $\frac{5}{8}$  or  $\frac{3}{4}$  inch at waist and curve out to F;  $\frac{1}{4}$  inch below F is side length, shape bottom to front.

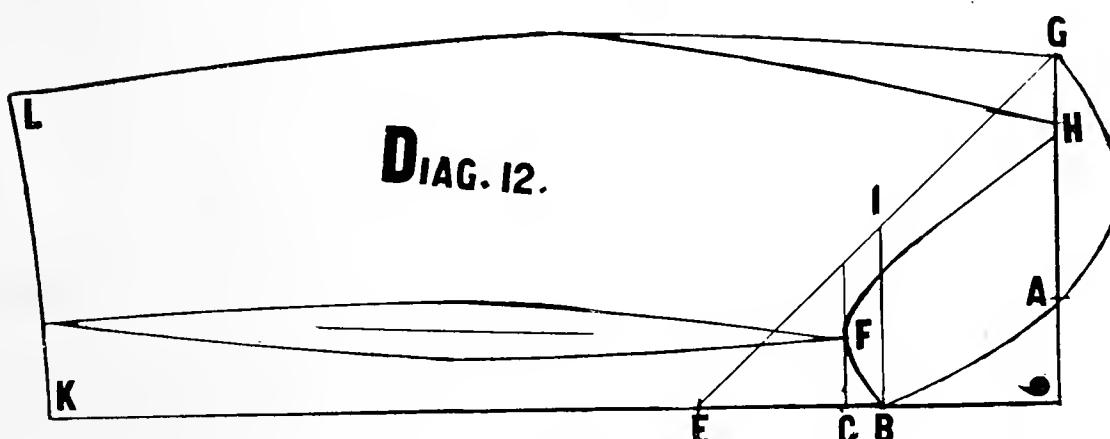
Go in  $\frac{1}{2}$  inch at D and apply measures, adding 2 $\frac{1}{4}$  inches for seams and make up; take out what is more at side of back.

To use the measures add 1 $\frac{1}{4}$  inch from comet to C, and 1 inch to opening and lengths of front and sides, and for a double-breasted add 1 $\frac{1}{2}$  inches to the front and mark buttons 4 $\frac{1}{4}$  to 4 $\frac{1}{2}$  inches back from front edge.

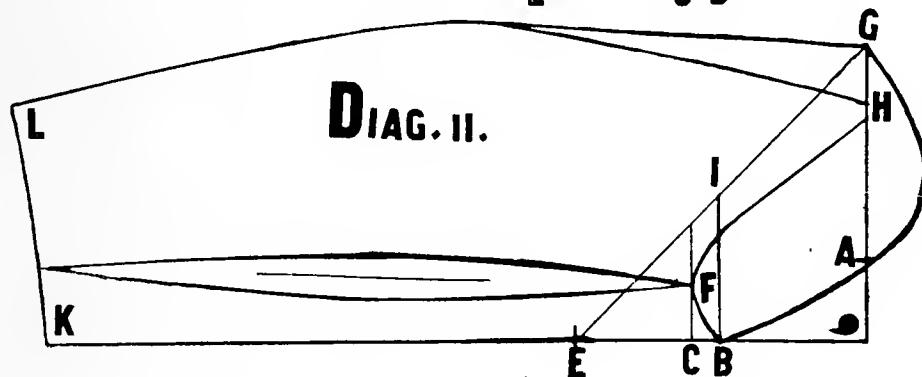
## EXPLANATION OF DIAGRAM 12.

### Overcoat Sleeve.

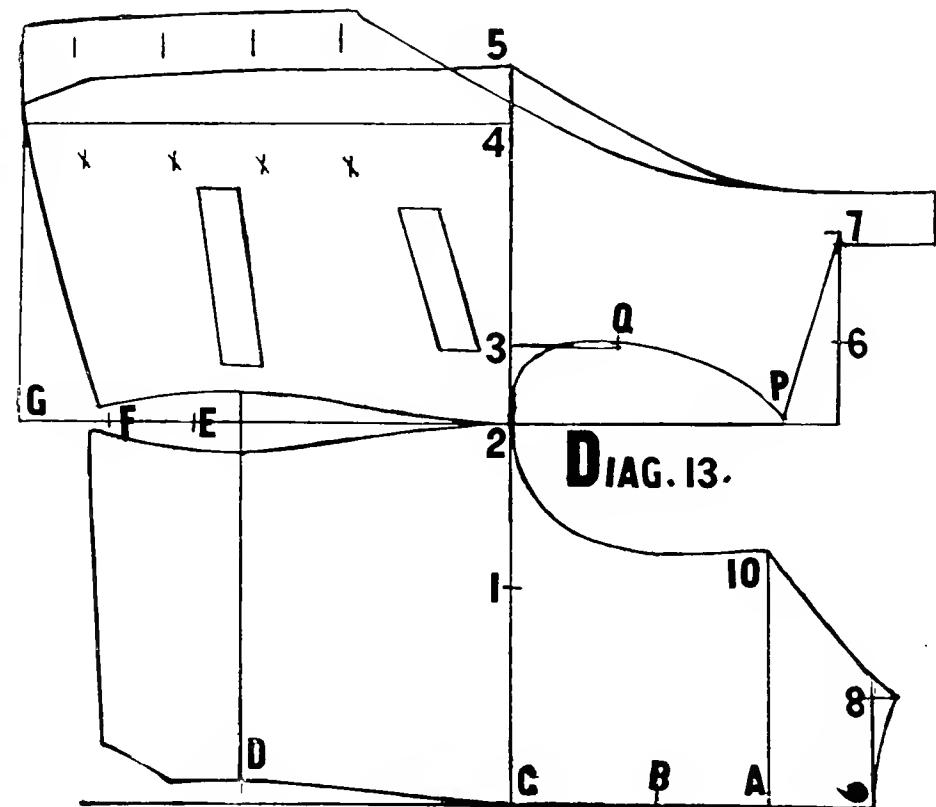
This sleeve is obtained by the same divisions as in diagram 11, only K to L is 1 inch larger on  $\frac{1}{2}$ .



**DIAG. 12.**



## DIAG. II.



DIAG. I3.

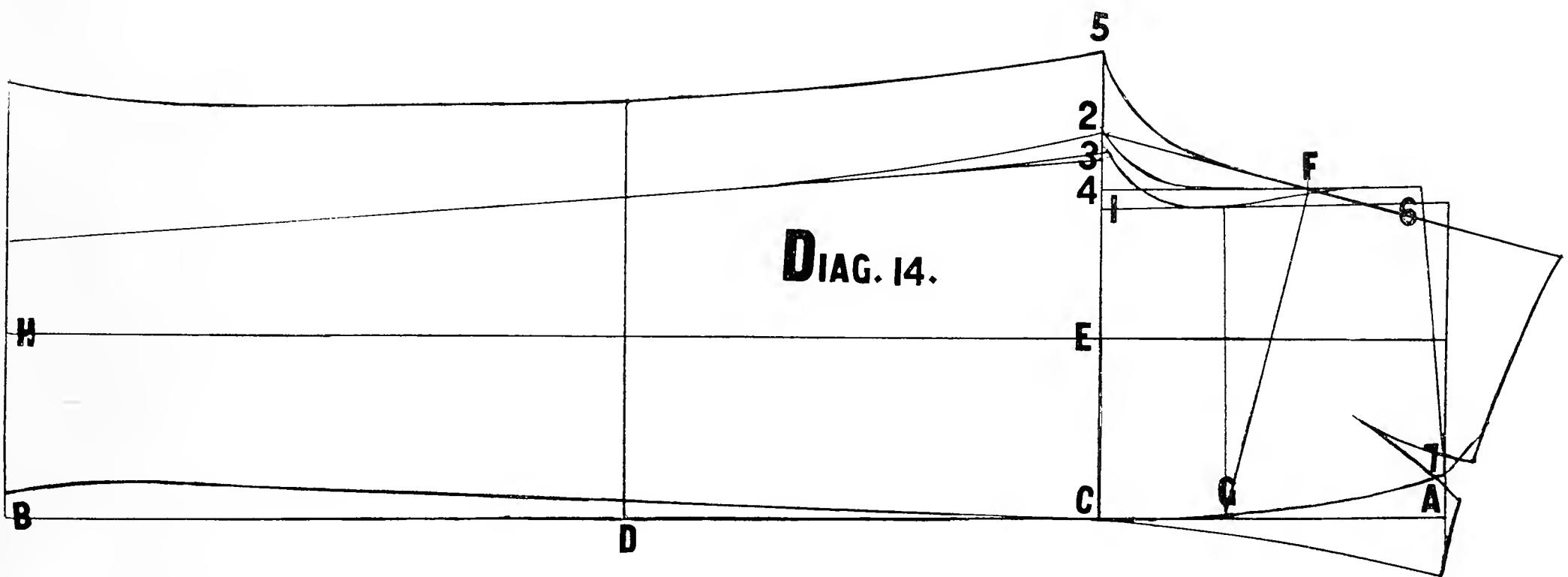
## EXPLANATION OF DIAGRAM 14.

NOTE—These pantaloons are cut by the following measures: Outside, 42; inseam, 32; waist, 31½; hip, 36; thigh, 19; K, 19½; Bottom 18½.

Draw line down, A to B is outside, B to C is inseam.  
From outside line to 1 is  $\frac{1}{2}$ , 1 to 2 is  $\frac{1}{8}$ , 2 to 3 is 1-24.  
From 3 to outside line take  $\frac{1}{2}$  and place E.  
Go in  $\frac{2}{3}$  of width of forepart at bottom and place H.  
Draw line from H to E up full length of forepart; this is the balance line.  
Square out from balance line both ways at A, C, B and D.  
D is 2 inches above  $\frac{1}{2}$  of inseam length.  
On either side of balance line at waist is  $\frac{1}{4}$  of waist to 6 and 7.  
Draw line 1 to 6; allow always  $\frac{1}{2}$  inch more forward.  
Shape forepart to crutch at 2, take out dress to 3.  
Draw line from bottom to 3.  
Go down  $\frac{3}{4}$  inch in front at 6 and draw waist from 6 to 7; shape side from 7 to C.

### UNDER SIDE OR BACK PART.

From line C up to F is  $\frac{1}{3}$ ; draw line from 2 to F and up.  
Sweep by 2 from 7 up backward, and from 7 out to side by D.  
Apply hip measure from line 1 to G, lay onto F and back to G, add 1¼ inch for make-up.  
Apply knee measure from inseam to balance, and from balance line back, and make it 10¾ (the measure is 19½, so all that is needed for seams is here added on inseam, then take the full width of forepart and apply at inseam of underpart and back to outside seam 20½).  
Bottom is applied  $\frac{1}{2}$  on either side of balance line.  
From 2 to 5 is 19 on  $\frac{1}{8}$ , as the thigh measure is 19 inches.  
Then shape waistseam  $\frac{1}{2}$  inch lower than sweep at back, apply waist measure, allow 2¼ inches for make-up, if more, cut out a V, so as to allow ease over fleshy part of hip.  
Shape seams, make  $\frac{1}{2}$  inch as spring at bottom on either side.



## EXPLANATION OF DIAGRAM 15.

NOTE—These Pantaloons are cut by the following measures:

Outside,  $42\frac{1}{2}$ ; inseam,  $32\frac{1}{2}$ ; waist, 32; hip,  $36\frac{1}{2}$ ; thigh,  $19\frac{1}{2}$ ; knee,  $19\frac{1}{2}$ ; bottom,  $18\frac{1}{2}$ .

Draw line down; from A to B is  $42\frac{1}{2}$  inches.

B to C is  $32\frac{1}{2}$  inches.

From side line to I is  $\frac{1}{2}$ , I to 2 is  $\frac{1}{8}$ , 2 to 3 is 1-24.

Place E in center between side and 3.

The forepart is 8 inches at bottom; place H in center; draw line from H through E to waist—this is balance line.

Go out  $\frac{1}{4}$  of waist to 6 and 7.

Draw line from I to 6, and line  $4\frac{1}{2}$  inch forward.

Square out at A, C, B and D.

D is 2 inches higher than  $\frac{1}{2}$  of inseam length.

Draw line from 7  $\frac{3}{4}$  inch lower than squared line to 6.

Shape front to 2, take out Dress to 3, shape side to C.

Draw line from bottom to 3, shape from 2 down to line drawn, and shape outside of 3 for dress down.

### UNDER SIDE OR BACK PART.

8 is 1-16 from I and 2.

I to F is  $\frac{1}{3}$ ; F to G is 1-16.

Draw line from 8 to G up to waist.

Apply hip measure  $3\frac{1}{2}$  to 4 inches above line C.

From line I to side apply this at G and back to side, add  $1\frac{1}{4}$  inches.

The width at knee is  $19\frac{1}{2}$  inches, go  $\frac{1}{2}$  on either side at balance line, at bottom 1 inch more is put on the inside—in this case  $10\frac{1}{4}$  inches; draw lines on both sides from knee down, making  $\frac{1}{2}$  inch spring on either side, sweep by 8 from 7 up and by D from 7 out.

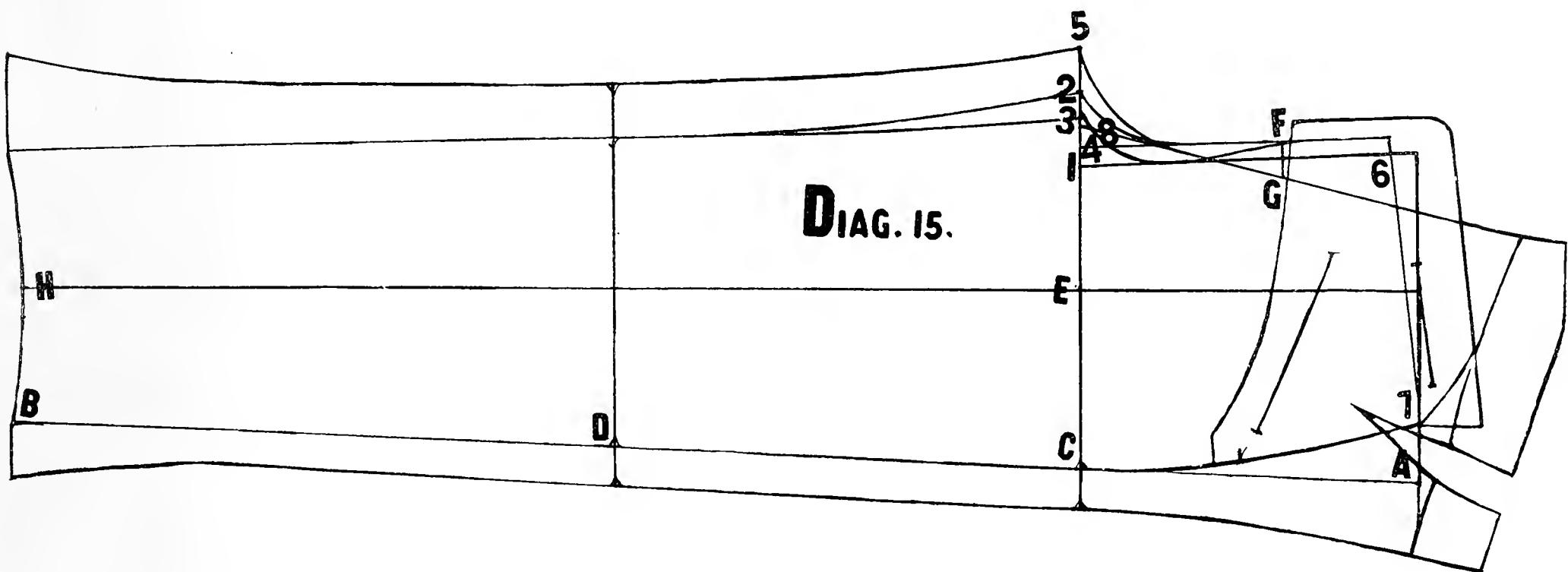
From 2 to 5 is 1-16 of thigh measure.

Shape inseam from 5 to knee and from waist to knee on outside seam,

Apply waist measure and allow  $2\frac{1}{4}$  inches for make-up; if more, cut out a V, so as to give ease over largest part of hip.

Cut the notches out.

Here also is marked off the underfall to show how to go about and make wholefalls, and the waistband is marked on as on wholefall pants, they are not cut off, but left on as here represented.



## EXPLANATION OF DIAGRAM 16.

NOTE—These Pantaloons are cut by the following measures: Outside, 43; inseam, 30; waist, 50; upper hip or stomach, 51½; Hip, 50; thigh, 27; Knee, 22; bottom, 20. In front from waistband to inside instep at heel, 44½.

Draw line down; A to B is 43 inches; B to C is 30.

From outside seam to 1 is  $\frac{1}{2}$ , 1 to 2 is  $\frac{1}{8}$ , 2 to 3 is 1-24.

Place E at center between 3 and outside seam.

Make bottom 8 inches, 4 on either side of H; draw line from H through E to waist.

Knee D is 2 inches above  $\frac{1}{2}$  length of inside.

Square out from A, C, D and B both ways by H-E or balance line.

Draw line from 3 to bottom.

Go out  $\frac{1}{4}$  of waist on either side of balance line to 6 and 7.

Draw line 1 to 6 and line 4  $\frac{1}{2}$  inch forward.

Shape front from line 4 to 2 and take out dress,  $\frac{3}{4}$  inches from 2 taper down.

Go up 1½ inches in front at waist and curve over stomach to line 4; go up from 7 to front, shape as shown.

Shape side from 7 to C.

### UNDER SIDE OR BACK PART.

Go up from line C to F  $\frac{1}{3}$ ; F to G is 1-16; 1 to 8 is 1-16.

Draw line from 8 through G up to waist.

2 to 5 is 1-16 of thigh.

Apply hip measure 3½ to 4 inches above line C.

From line 1 to side, this lay on G and measure to side, and add 1¼ inches for seams and make-up.

Then apply measure at knee  $\frac{1}{2}$  and  $\frac{1}{2}$  on either side of balance line.

Then apply measure at bottom and make it 11 inches on inside of balance line, and balance of width to other side.

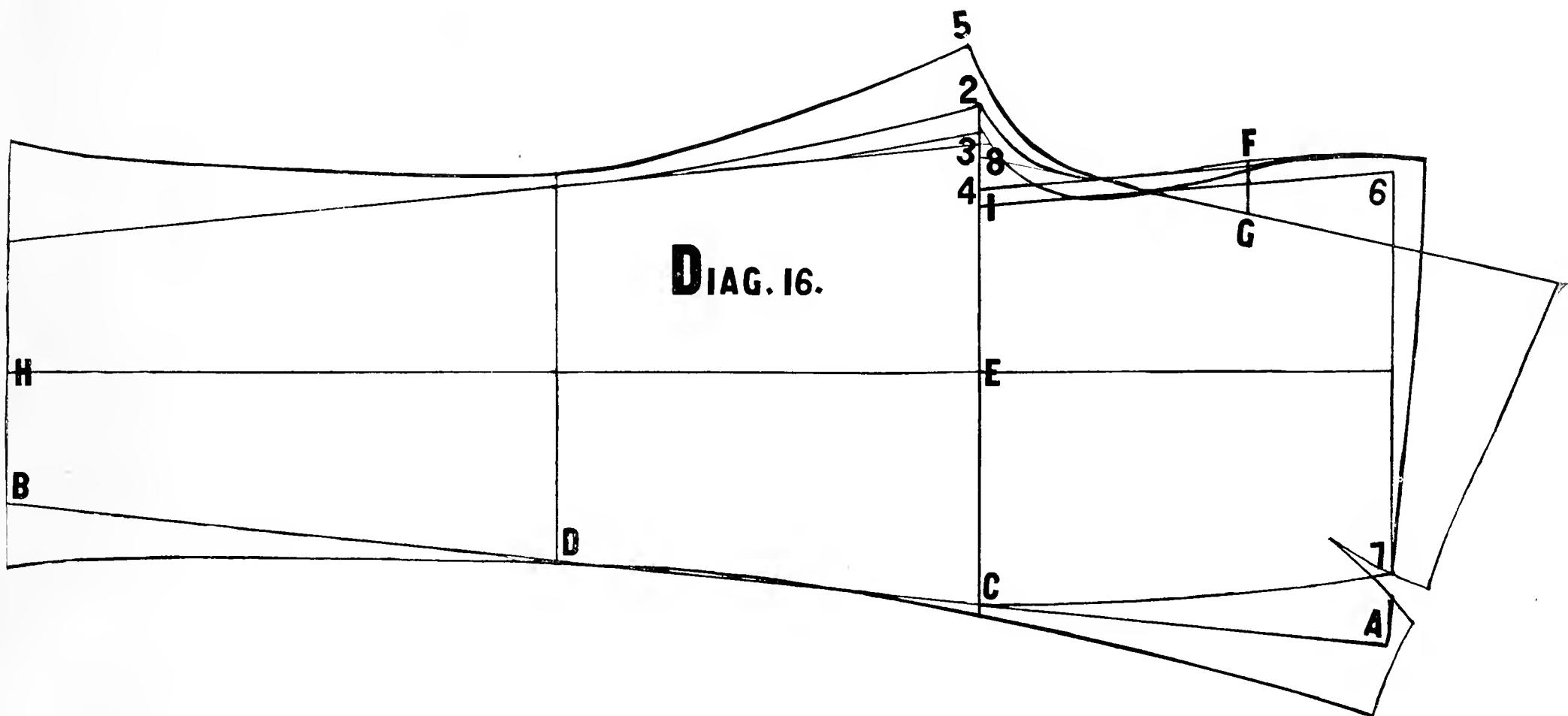
Draw line from knee to bottom and allow  $\frac{1}{2}$  inch for spring, this curve out to bottom.

Shape from 5 to knee, make as straight as possible.

Shape outside seam, curve slightly from waist to hip and to knee.

Sweep by 8 for back height, and from knee for side height.

Apply waist measure and allow 2¼ inches for make-up, if more take out a V so as to make ease at largest part of hip; mark pockets and cut the notches.



## DIAG. 16.

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### Remarks on Boys' Sack or Jacket.

By this is meant the sizes from 22 to 30 breast, usually larger at waist. These tiny diminutive customers are in most cases the cutters' plague. If at any time orders are given for such garments, it is by rich people only, that want and expect something extra and it is usually very touchy to be able to please the mother to something that she will consider stylish and natty. The boys are always very erect and nearly everything put on them seems too long in the back. But this system cuts a good jacket, by taking the measures regularly and cutting it regularly, but before cutting it out shape out the scye  $\frac{1}{4}$  inch more in front and  $\frac{1}{2}$  inch deeper, and if proportions be used, in place of  $2\frac{3}{4}$  use  $2\frac{5}{8}$  inches to the  $\frac{1}{3}$ , all other proportions in the regular way, and the small garments will be right every time.

## Remarks on Cutting Ladies' Garments.

In this branch of cutting I have drawn from all of the many works written and published on the subject, so as to be able to hand down something of usefulness to the trade that may be of benefit, as this is not an every-day work for the cutter, so it may tangle and sometimes annoy him to apply his attention to this class when it comes. In this the same method for shoulderpoint is applied only, as the bust is more developed in the female and the width of goods must be loose and play allowed, the shoulders much narrowed, the fit around neck close, therefore the shoulder-point is put forward, as per trial anybody can see it should be. The back balance or indentation is obtained precisely as in a coat and can not be otherwise, (and in cutting ladies' garments I obtained that point.) As they are mostly erect and little is to take out between back and sidebody, but a large amount under the arms. And by this system is shown how much and where to take this out, as to proportions it must be remembered that the statute of the female is smaller or shorter from socketbone to bottom of scye on back, because there are more developments in front, so the scale must be reduced for the back and allowed on the front, and the shoulders are squarer as a general rule. As to differences between bust and waist only an approximate proportion exists, as lacing has too much influence in this, and to some extent artificial padding. All of this must be taken into consideration by any cutter that attempts to draft out block patterns, or whatever is cut thereby may turn out as entire guess work and of little or no value. But the cutter that takes measures should always be able to produce a good fit that will be admired and talked about and create some-

thing considered fashionable and stylish and flippantly gaudy, if a young or old lady so desire it, as nobody is more chattering over things of this kind than the ladies are and they of all others enjoy it the most, they know to perfection that fine feathers make beautiful birds, and the cutter that is allowed to cater to their want should in no way disturb the gayety they enjoy for dress. If the close sleeve is in fashion take the size of largest part of arm above elbow always or the sleeve may be too small or too large. At present the balloon sleeve is used the most, but some still cut the mutton leg sleeve. Let them point out which is desired. The ulsters are cut close in back and half close in fronts; that is, no darts or small ones are taken out, and rather full in front skirts, some box and double box plaids in back and fairly full in skirts, but little drapery. The reefers are cut to fit in the back to waist and quite full of drapery at bottom in back and sides, the fronts are straight and large lappels, 6 to 7 inches; the collar is short and of good width 3 to 4 inches on turn over. Bicycle Jacket is the same as the reefer around shoulders, neck and on back, only close fitting from bust to waist. In these remarks, and by following out the instructions given for drafting, I try to convey the knowledge obtained by many years of study and practice at the cutting of such garments and if followed out accordingly nothing but good success will result, as it is much better than anything that I have tried, therefore study it, so you know it well and with ease any style of the present and any that may in future become fashionable can thereby be produced to better advantages than is obtained by any method or system known as in and by this, even the most skeptical will and must acknowledge true worth and stand convinced that it is the best.

## EXPLANATION OF DIAGRAM 17.

NOTE—This Ulster is cut by the following measures:

Lengths—8 $\frac{1}{4}$ , 16 $\frac{1}{2}$ , 53. Blade—half—5, 11. Indentation—half—4 $\frac{1}{4}$ , 6 $\frac{1}{4}$ . First over—11 $\frac{3}{4}$ . Second over—16 $\frac{1}{4}$ . Bust—36. Waist—24. Hip—54.

Draw line down, go in 2 inches at waist.

Comet to C is 8 $\frac{1}{2}$ , to D is 16 $\frac{1}{2}$ , to F is 53 $\frac{1}{2}$  inches.

Square out by line drawn down at comet and C at waist and bottom by edge of paper.

E is as much below as C is above D.

C to 8 is 5 $\frac{3}{4}$  inches; C to 2 is 12 $\frac{1}{4}$  inches.

Place 6 at at  $\frac{1}{2}$  from backseam to 2; from 6 to 7 is  $\frac{5}{8}$  inch.

Square up and down at 2, up at 7 and down at 8 to waist.

Gorge to 9 is  $\frac{1}{6}$ ; go up  $\frac{5}{8}$  inch and shape gorge.

Place J. at  $\frac{1}{2}$  from comet to line C; K is 1 $\frac{1}{2}$  and L 1 inch down; go out  $\frac{1}{4}$  inch at K and shape scye and draw shoulderseam.

Back is 2 inches at D to 10. Shape sideseam of back nearly straight from L to 10.

Back at E is  $\frac{1}{4}$  to 20; shape from 10 to 20, then straight to bottom.

Go in  $\frac{1}{4}$  inch at C; nothing at comet and sway out at D to E.

As measure calls for  $\frac{3}{4}$  inch to take out at 10 to 11; shape sidebody seam; take out  $\frac{1}{4}$  inch from L to M and mark down to 11.

19 is  $\frac{1}{6}$  from E; shape from 11 to 19 and curve out to backseam.

C to 1 is  $\frac{1}{2}$ ; 11 to 12 is  $\frac{1}{6}$ , and 19 to 22 is  $\frac{1}{3}$  and 1 inch.

Draw line from 1 to 12; shape from 12 to 22 and down to bottom.

Take out 4 $\frac{3}{4}$  inches between side and forepart balance of indentation.

Draw line from 1 to 13; from 20 to 21 is  $\frac{1}{6}$ ; shape from 13 to 21, and curve out to the back to bottom.

A is  $\frac{1}{4}$  inch lower than  $\frac{1}{2}$  from comet to C; from backseam to 3 is  $\frac{1}{2}$  bust; 3 to 4 is 2 inches, 4 to 5 is 1 inch.

Lay long arm of square on A and corner on 2, and draw line N.

Sweep I as first over, and also second over by 2, adding  $\frac{3}{4}$  inch to each measure.

Cut out back, place comet to line N at I, and C at second oversweep; then try the measures if correct; mark gorge and shoulder to scye after back.

Go down  $\frac{1}{4}$  inch to P and shape shoulder of forepart to H.

Draw line 4 to I; go down  $\frac{1}{4}$  inch less than  $\frac{1}{3}$ , shape gorge.

H to O is  $\frac{1}{4}$  and  $\frac{1}{4}$  inch.

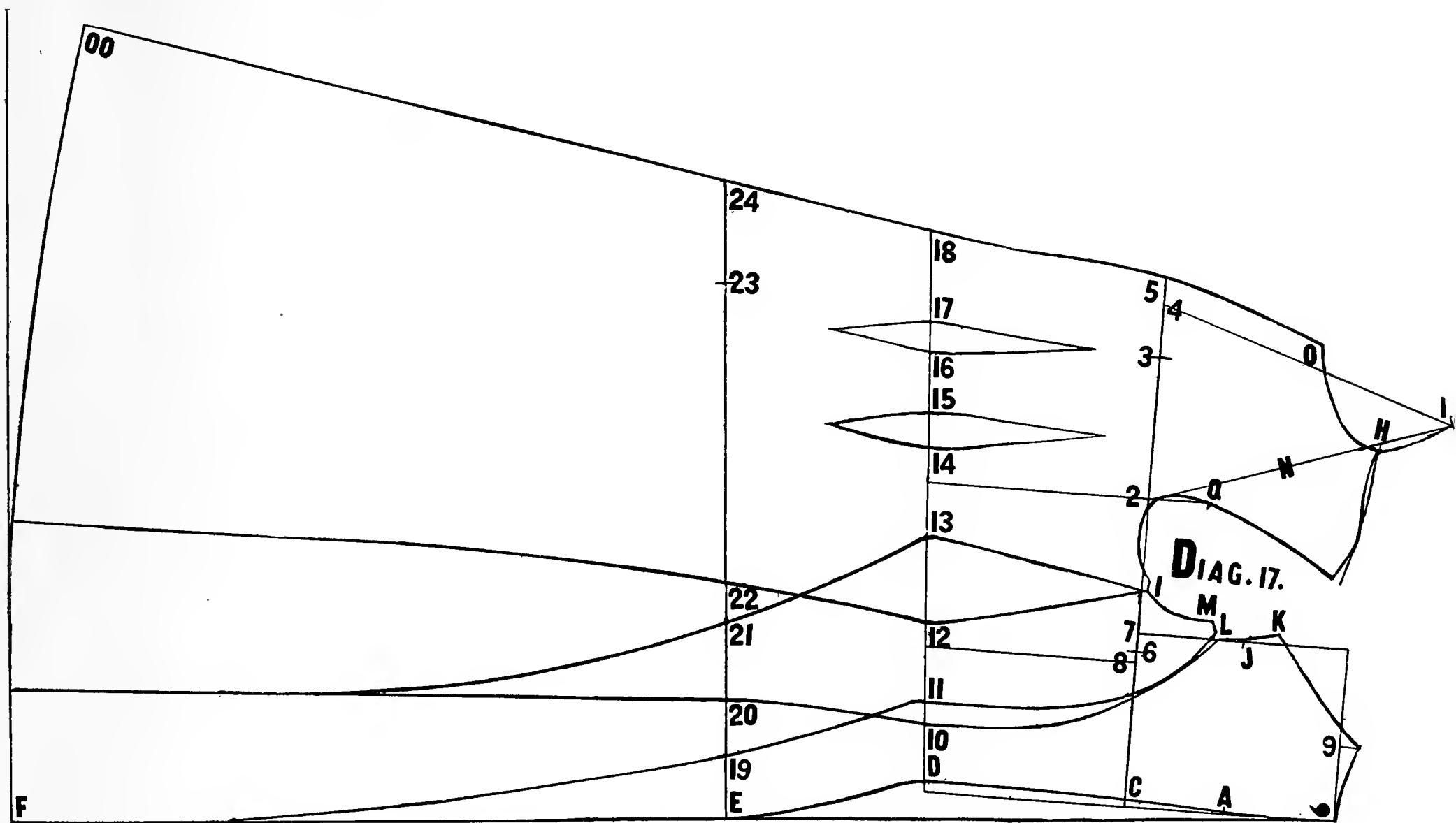
Q is  $\frac{1}{8}$  from line C; shape scye from P to Q, go forward of line 2 and below line C  $\frac{1}{4}$  inch; shape scye from M to bottom.

Take out one or two darts, if close fit is desired and bust requires it.

Then apply waist measure from D to 10, 11 to 12, 13 to 14, 15 to 16, and 17 to 18 is 3 inches.

Apply Hip measure from E to 20, 19 to 22, 21 to 23, and 23 to 24 is 4 inches; shape front from O to 5, to 18 to 24, and straight to bottom.

OO is 3 inches up from squared line at bottom. Round up bottom from side to front at OO.



## EXPLANATION OF DIAGRAM 18.

NOTE—This Reefer is cut by the following measures:

Length,  $8\frac{1}{2}$ ,  $16\frac{1}{2}$ , 24. Blade—half—5, 11. Indentation—half—4,  $6\frac{1}{4}$ . First over, 12. Second over, 17. Bust, 36. Waist, 24 inches.

Draw line comet to D and square out.

Comet to C is  $8\frac{3}{4}$  and to D is  $16\frac{1}{2}$ , to E 24 inches.

From backseam to 8 is  $5\frac{3}{4}$  and to 2 is  $12\frac{1}{4}$ , to 3 is half bust—18 inches; 3 to 4 is 2 and 4 to 5 is 4 inches.

Place 6 at half from backseam to 2; 6 to 7 is  $\frac{5}{8}$  inch.

Square down to waist at 8 and up at 7, and up and down at 2.

Place J on  $\frac{1}{2}$  from comet to line C, and K  $1\frac{1}{2}$  and L 1 inch from J; go out  $\frac{1}{4}$  inch at K and shape scye.

Gorge to 9 is  $\frac{1}{6}$ ; go up  $\frac{5}{8}$  inch and draw shoulder seam.

Back from D to 10 is 2 inches; shape sideseam of back nearly straight from L to 10.

The back from E to 18 is  $\frac{1}{4}$  to  $\frac{1}{6}$ ; shape from 10 to 18.

Go in  $\frac{1}{4}$  inch at C from nothing at comet, and sway out at D and to E.

Measure calls for 1 inch to take out from 10 to 11; shape sidebody seam; take out  $\frac{1}{4}$  inch from L to M, and mark down to 11.

17 is 1-16 to  $\frac{1}{8}$  from back at E; shape from 11 to 17.

C to 1 is  $\frac{3}{4}$  inch less than  $\frac{1}{2}$ , and 11 to 12 is  $\frac{1}{4}$  inch less than  $\frac{1}{6}$ , 17 to 19 is  $\frac{1}{3}$ ; draw from 12 to 1, and shape from 12 to 19.

From 1 to O is  $\frac{1}{6}$ ; there is  $3\frac{3}{4}$  inches more indentation to take out;  $1\frac{1}{8}$  take out from 12 to 13, make this side the same width as the other,  $\frac{1}{4}$

inch less than  $\frac{1}{6}$ , and from 14 to 15 take out  $1\frac{1}{8}$  inches—this makes it right between lines 8 and 2 at waist.

$1\frac{1}{2}$  inches more should always be allowed or added up and down under arm when two sidebodies are cut, or the garment will be that much too small.

From 19 to 20 is  $\frac{1}{8}$  or more, and 20 to 21 is  $\frac{1}{3}$  and 1 inch, 21 to 22 is  $\frac{1}{8}$ .

Draw line from O to 14 and 15, and shape from 13 to 20, from 14 to 21, and 15 to 22.

Shape bottom from 17 to 19, from 20 to 21.

A is  $\frac{1}{4}$  inch lower than  $\frac{1}{2}$  from comet to C.

Place angle of square at 2 on line C, and let arm touch at A, then draw line N.

Add  $\frac{3}{4}$  inch to first and second over and sweep by 2.

Cut out back; place comet at I on line N and C on second over sweep, then try the measures if correct, mark around gorge and shoulder to scye.

Go down at P  $\frac{1}{4}$  inch and shape shoulder to H.

Shape Scye from P to Q, go forward of line 2 and below line C  $\frac{1}{4}$  inch, shape scye from M to 1 and to O.

Draw line 4 to I; from I to B is  $\frac{1}{4}$  inch less than  $\frac{1}{3}$ .

H to B is  $\frac{1}{4}$  inch less than  $\frac{1}{4}$ .

Apwly waist measure from D to 10, 11 to 12, 13 to 14, 15 to 16.

16 to front is 6 inches; take out cut and make lapel  $6\frac{1}{2}$  inches on peak.

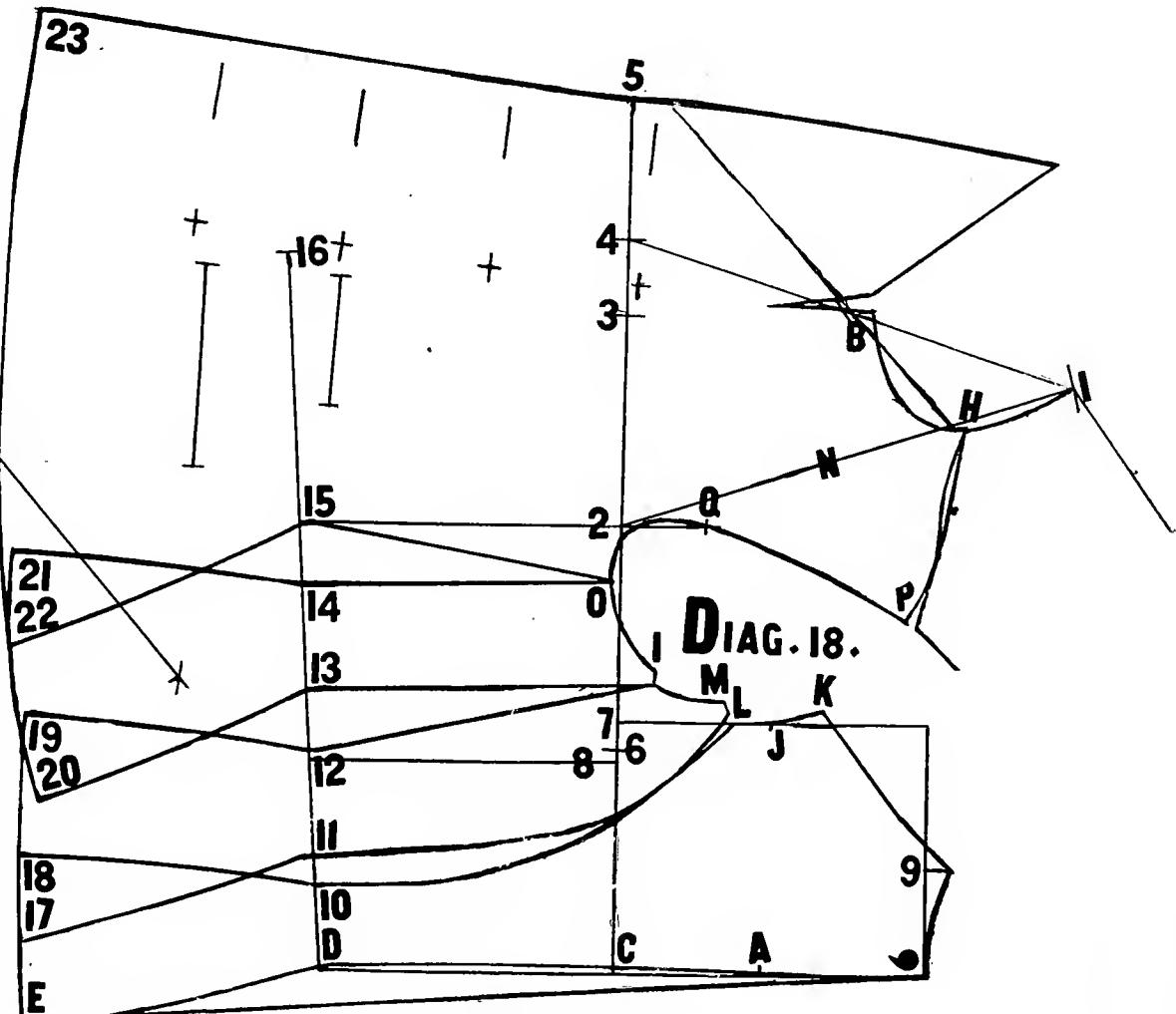
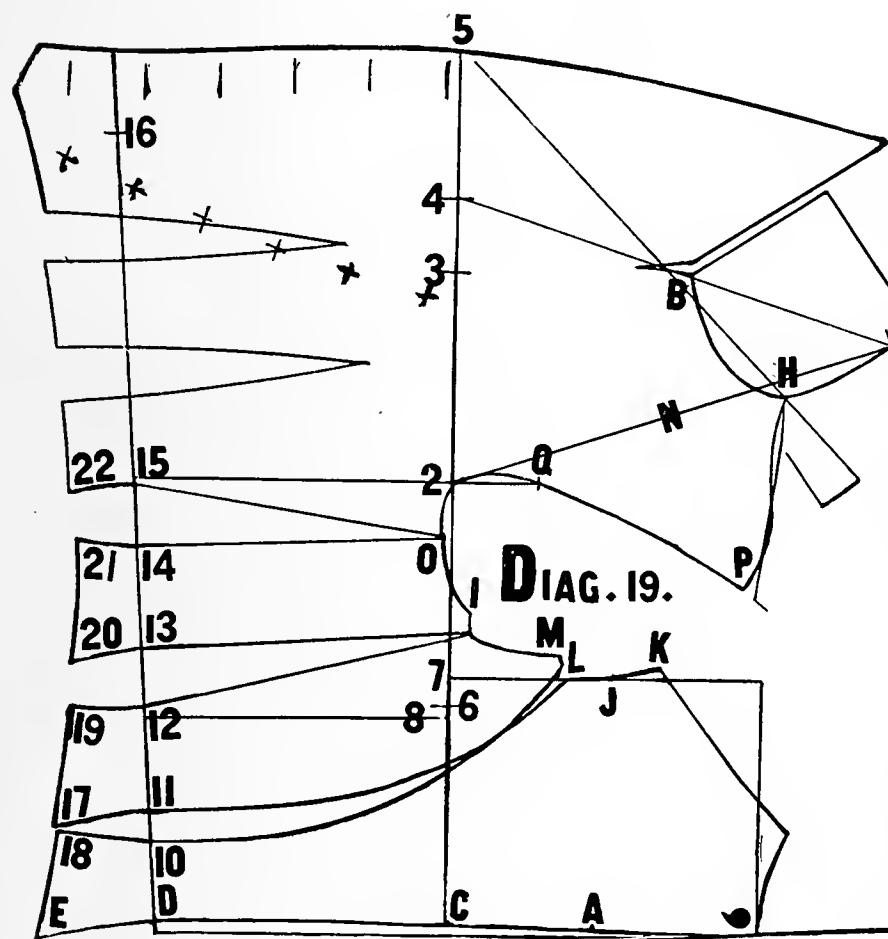
Shape front straight down to 23, round the bottom from 22 to 23.

Place button marks 5 inches from front edges.

## EXPLANATION OF DIAGRAM 19.

NOTE—This Bicycle Basque is cut by the same measures as diagram 18.

The only difference is that 19 is the length, and darts are taken out so to be close fitting, and she buttons are placed 6 inches at top and 3 inches at bottom from front edge. This makes a natty stylish garment for bicycle or street wear and can be drawn precisely the same as diagram 18.



## EXPLANATION OF DIAGRAM 20.

### Ladies' Balloon Sleeve.

Double a piece of paper, use edge as line.

Comet to A is  $2\frac{1}{2}$  inches; A to B is  $\frac{2}{3}$  of scye; C is elbow; D is length.

B to 1 is  $\frac{2}{3}$  scye and  $1\frac{1}{4}$  inches.

D to 4 is  $4\frac{3}{4}$  inches, or size desired at wrist.

C to 3 is  $6\frac{1}{4}$  inches.

Square out to  $5\frac{1}{3}$  of scye.

Apply length from 4 to 1,  $\frac{1}{2}$  inch less than forearm measure and shape from 5 to 1, and from 1 to 3 and 4, and from 5 to 2 for front part, and 2 to 3.

Make a small opening or rent at wrist from 1 to  $1\frac{1}{2}$  inches; if more puffs are wanted, add lengths at top, and for each inch on top  $\frac{1}{2}$  inch in width.

## EXPLANATION OF DIAGRAM 21.

### Ladies' Close Fitting Sleeve.

After the size of scye, draw comet to K and square out.

Comet to A is  $\frac{3}{8}$ , A to B  $\frac{1}{4}$ , B to C 1-24.

E is 2 inches less than  $\frac{2}{3}$  from B.

From B to N is  $\frac{1}{2}$  and  $\frac{1}{2}$  inch.

N to O and C to F is 1-12.

Draw line from E to N; sweep from N by P top of sleeve.

Shape from B outside of A to sweep; shape the undersleeve from B to F, and up to O.

Go in  $1\frac{1}{2}$  to 2 inches at D.

From D to M apply size arm for width.

Apply lengths and sweep by O from K to L.

Make 5 inch or as desired at cuffs. Shape elbow seam from N to M and L, and under sleeve from O to M; draw straight from K to L.

## EXPLANATION OF DIAGRAM 22.

### Ladies' Mutton Leg Sleeve.

Take any undersleeve as obtained after size of scye, diagram 21. Reduce  $1\frac{1}{4}$  inches on forearm seam even down.

Then draw a line anywhere on a piece of paper large enough for an upper sleeve. Place O.

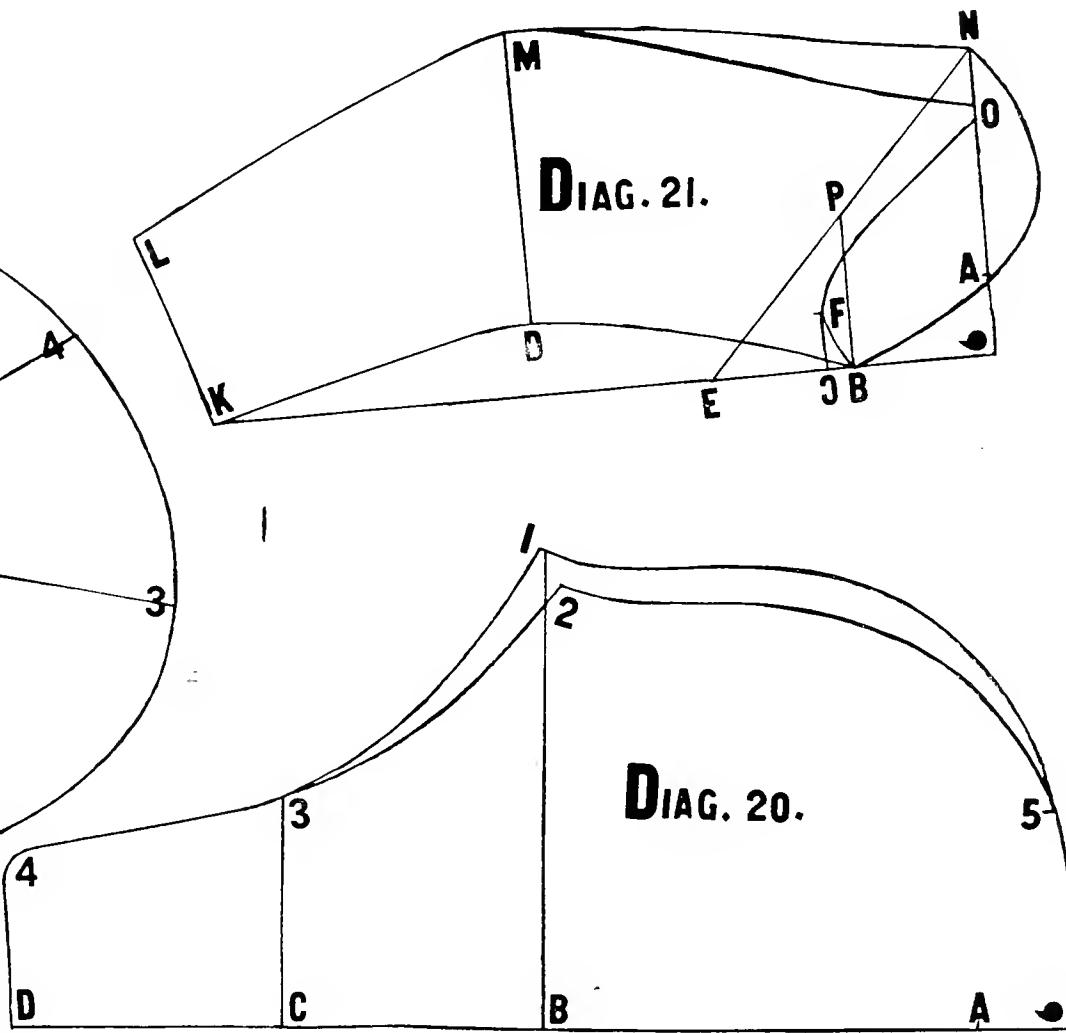
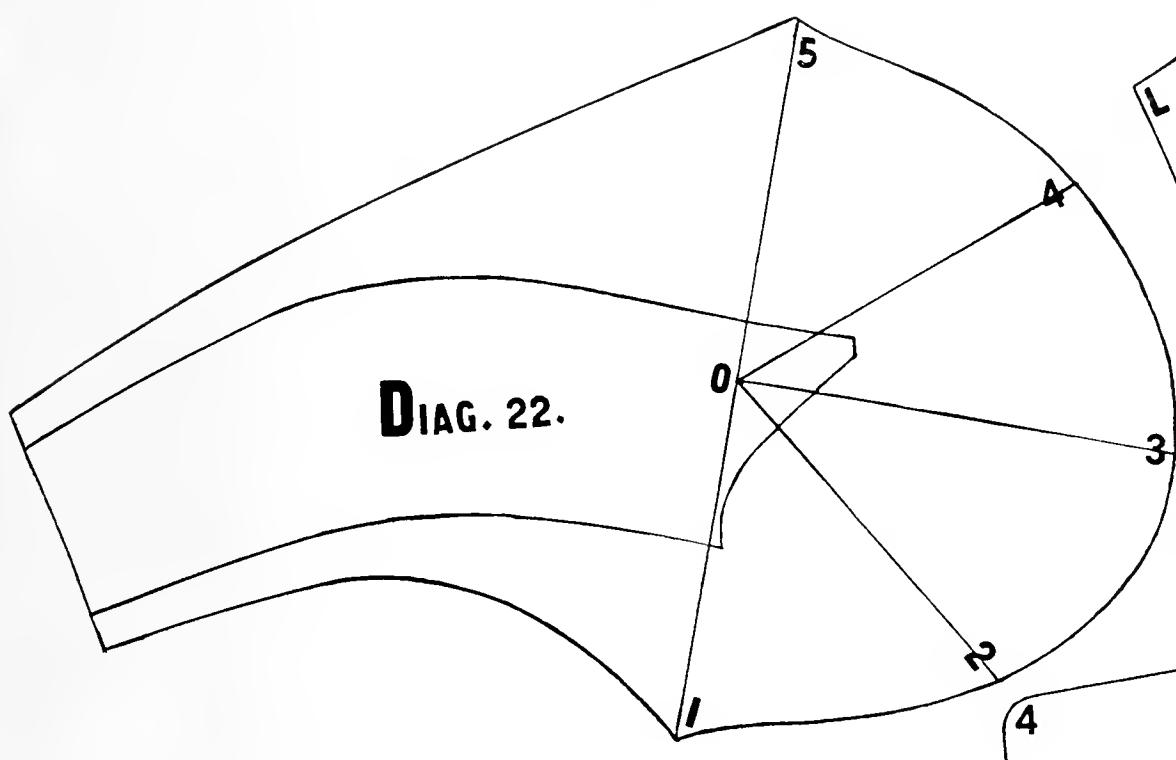
From O to 3 is  $\frac{2}{3}$  of scye; take  $\frac{1}{2}$  from 3 to 1 and 3 to 5; draw lines from O to 2 and 4 is  $\frac{3}{4}$  inch less than  $\frac{2}{3}$ .

Then shape from 1 to 2, to 3, to 4 and to 5.

Then place the undersleeve as prepared, the upper point  $\frac{1}{6}$  above, and forearm seam  $\frac{3}{8}$  inch above the line 1 to 5, and the elbow seam 1-12 back of O.

Then shape from 1 to about bend at elbow, adding required width equal on both sides of undersleeve at elbow and cuffs, and letting front and backseams follow down the same as undersleeve, extend lines at cuffs and shape from 5 to elbow nearly straight, or if larger sleeve is wanted go backward to any size.

Cuffs or other finish may be placed on either sleeve as style, fashion or customers may demand.



## Notes on Garment Making.

I will say that I am a practical tailor as well as a cutter, as I commenced to learn the trade when only 11 years and 6 months old, and as such have gone through all the various details of making all styles of garments, bar none. Therefore, when I speak on journeymen's work it is all from experience by practical work and not from any hearsay or guesswork, therefore I say, no matter how well a garment may be cut if not properly made up it may loose in both character and elegance of style, as well as fashion and art intended.

## Coat Making.

It would, of course, be too much to describe each and every detail connected with coat making from the commencement of opening the job to its finish, therefore only a few cardinal points will be tendered. The cutter as well as the merchant tailor are to a large extent at the mercy of the journeyman; therefore, it is an absolute necessity to employ such men to work that are always willing to do it right and not take advantage of journeymen's tricks; it may pass by the cutter and merchant to the customer and he may find out that this or that may be out of the way and then leaves. Who gets the blame? The cutter or merchant, not the journeyman. Therefore a cutter or merchant can at no time be particular enough about who they employ or how the work is made up. By cutting after this system all the seams can be sewed together for try ons, only allow shoulders and plait in skirt basted; this has a good advantage, for if it fits and sits well then it must also when finished and the journeyman saves one or two hours time. The shoulder of forepart should be stretched from neck toward scye, so as to hollow the shoulder where needed and allow play over shoulder joint in front at scye, if fronts are rounding they should be pressed back at least some, so as not to appear long or loose. The skirt should always have  $\frac{3}{4}$  inch of fullness over largest part of hip, but not back to back of sidebody by  $1\frac{1}{2}$  to 2 inches. In preparing the paddings they should always conform and be like the outside, and when basted under should be even up and down and loose above bottom of scye and a little

close below the scye to waist; before putting in the sleeve a thin stay should be put  $1\frac{1}{4}$  or  $1\frac{1}{2}$  inches above shoulderseam and down to bottom of scye on sidebody, or at least a strong thread, so as not to stretch at this place when handling and pressing is done here. The lining should be tried by sponging a part of it if it will shrink under a hot iron, as there is nothing more provoking than to find the lining short or small as the coat is about finished. When putting in the sleeves be sure to have the sleeves hang right and not swing either forward or backward, should it happen ask the journeyman to kindly change it and it will not happen again. A very common abuse is to sew the backseam too low down at tack, it has the appearance of the whole back being moved down, as the tack then comes lower down than the buttons on either side of it; and any journeyman that brings in a job in such a shape deserves the most caustic of reprimands, because it is a nuisance and too costly to change, as it requires new backs, the collar should be put on even, if too long it allows the coat to swing back; if too short it draws up the forepart and makes it wrinkle. The lapels and collar corners should always be even and alike, both sides to a hair's breadth, as these small and insignificant things are what bring out style and art. Nearly every journeyman has his own idea or way of pressing his job and finishing it off. But it is claimed best to press it hard and before it has cooled off to use a half damp or hard wrung damp cloth and there and then take off the gloss. To go all over a coat in this manner requires from 2 to 4 hours, as at last any spot of gloss must be removed. Some of the soft light weight goods are hard pressed, all over it is done in this way; a thin piece of broadcloth is used and a piece of Holland put over that so as to use a hotter iron, as by this it is prevented from sticking and when hot it is held straight and smooth on the board until cooled and gone over in this manner. The job surely gets a solid press and it retains a slight but natural gloss that makes it look new in appearance. If more gloss is in one place than another it must be gone over until all is alike and natural and not shiny, as then the customers suspect that it has been burned and if they once see a thing of that kind it is very hard to convince them that it is not so. Those who press their job in 15 or 20 minutes only boil it, and such things will not do even if the customer leaves the country and will never return. We must have more respect for our business and never allow anything of the kind to happen.

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## Ladies' Cloak and Reefer Making.

This class of garments is the same as coats, only no padding and but light weight of canvass is used and needed. Attention should be given to lapels and collar, the sleeves, if close, have more fullness. In the balloon more width should be placed on and toward back part at scye ; the mutton leg sleeve is put in about the same way, but in place of felling the sleeve-linings the scye should be cut down  $\frac{1}{4}$  to  $\frac{1}{2}$  inch deeper and be bound around with a strip the same as the linings.

## How to Make Vests.

In vest making, pocket should be put in the place marked and welts matched to run the same way of the goods. When striped, the stripes should be matched, the ends and tacks should run straight with the fronts. The shoulder of forepart should be stretched out from neck toward arm hole ; the collar should be held close in front to within  $1\frac{1}{2}$  to 2 inches from shoulder and also close around the neck put a cut in the wiggan close toward neck in shoulder fronts, and bottom should be drawn in a little and in joining back and forepart it should be even at neck and armhole. In pressing, leave no gloss, and when putting on the buttons let comors at bottom be even and one not below the other.

## How to Make Pantaloons.

No spring need be pressed in forepart, unless it is spring bottoms. In joining the seams the notches should always be against one another when shaping. By pressing care is required to make it in an artistic manner, then apply inseam measure, allow  $\frac{1}{4}$  inch for seam in crutch, and down back of inseam  $1\frac{1}{2}$  inches, make nearly straight across  $\frac{1}{4}$  shorter in front. Light weight goods should have a strip of canvass in the turn up, press off well and put creases in front and back if it be fashion and is desired by customers.

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## EXPLANATION OF PROPORTION TABLE.

The proportion table is seldom looked at by cutters of experience, as they simply look at their square, because it is there. But it may be of value to new beginners and to such that habitually take the measures they so much need carelessly. Then in special orders where the cutter must guess the shape of clients he cuts for, where he only gets the breast and waist, the lengths of the coats and sleeves, and most of the time these measures are taken loose, close and indifferent, seldom right, all guess work, and this with a meagre description, is what the cutter must follow. Here the table comes in, as for a normal figure the back scye depth is  $\frac{1}{3}$  and  $2\frac{3}{4}$  inches, the blades are  $\frac{1}{2}$  and  $3\frac{1}{4}$  inches, the indentation is 3 inches less than blade for all sizes. Half of this is taken out between back and side and half between side and forepart,  $1\frac{1}{2}$  inches in each place. The strap is  $\frac{1}{2}$  and  $3\frac{1}{2}$  inches, and 5 inches added to strap give the second over or slant of shoulder measure. The stooping figure needs more back depth from socketbone to scye and also more blade in each place from  $\frac{1}{4}$  to  $\frac{1}{2}$  inch, according to increase or decrease in stoop. But the strap is then shortened  $\frac{1}{4}$  to  $\frac{3}{4}$  inch, and  $5\frac{1}{4}$  inches added to strap for second over, and the indentation is 2 inches between back and side and 1 inch between side and forepart. The stoop or low shoulders if on a lank, tall figure needs more back depth from socketbone to scye, but blade and indentation are usually normal, the strap measure should increase a fraction, but the second over should decrease from 5 inches to about 4, according to how slant the shoulders may be on the figure. And the high shouldered and usually erect figure requires less back scye depth by  $\frac{1}{4}$  and  $\frac{1}{2}$  inch, and the blades are  $\frac{1}{4}$  and  $\frac{1}{2}$  less than normal, the indentation for such figures are  $\frac{1}{2}$  to  $\frac{3}{4}$  inches less taken out between back and side, and  $\frac{1}{2}$  to  $\frac{3}{4}$  inch more taken out between side and forepart, the strap may be normal or a fraction short and  $5\frac{1}{4}$  to 6 inches can be added to strap measure for second over. And then we have the flat and the round blades. In a flat blade the measure is smaller and less suppression must be taken out between back and side and more between side and forepart. Now, kindly study and remember these teachings so you have them when you need them, and you have thereby increased the value of your service to those you come in contact with and to yourself.

## TABLE OF PROPORTIONS.

Breast.	Waist.	Back Scye	Natural Waist	First Over.	Blade	Width of Back.	Sleeve inseam.	Hip.
32	28	7 $\frac{3}{4}$	15	11 $\frac{1}{2}$	11 $\frac{1}{4}$	6 $\frac{7}{8}$	16 $\frac{3}{4}$	33 $\frac{1}{2}$
33	29	8	15 $\frac{1}{4}$	11 $\frac{3}{4}$	11 $\frac{1}{2}$	7	16 $\frac{7}{8}$	34 $\frac{1}{2}$
34	30	8 $\frac{1}{4}$	15 $\frac{3}{4}$	12	11 $\frac{3}{4}$	7 $\frac{1}{8}$	17	35 $\frac{1}{2}$
35	31	8 $\frac{1}{2}$	15 $\frac{7}{8}$	12 $\frac{1}{4}$	12	7 $\frac{1}{4}$	17 $\frac{1}{8}$	36
36	32	8 $\frac{3}{4}$	16	12 $\frac{1}{2}$	12 $\frac{1}{4}$	7 $\frac{3}{8}$	17 $\frac{1}{4}$	37
37	33	9	16 $\frac{1}{4}$	12 $\frac{3}{4}$	12 $\frac{1}{2}$	7 $\frac{1}{2}$	17 $\frac{1}{2}$	38
38	34	9 $\frac{1}{8}$	16 $\frac{1}{2}$	13	12 $\frac{3}{4}$	7 $\frac{5}{8}$	17 $\frac{3}{4}$	39
39	35	9 $\frac{1}{4}$	16 $\frac{3}{4}$	13 $\frac{1}{4}$	13	7 $\frac{3}{4}$	17 $\frac{7}{8}$	40
40	36	9 $\frac{1}{2}$	17	13 $\frac{1}{2}$	13 $\frac{1}{4}$	7 $\frac{7}{8}$	18	41
41	37 $\frac{1}{2}$	9 $\frac{5}{8}$	17 $\frac{1}{8}$	13 $\frac{3}{4}$	13 $\frac{1}{2}$	8	18 $\frac{1}{8}$	42
42	39	9 $\frac{3}{4}$	17 $\frac{1}{4}$	14	14 $\frac{3}{4}$	8 $\frac{1}{8}$	18 $\frac{1}{4}$	43
43	40 $\frac{1}{2}$	9 $\frac{7}{8}$	17 $\frac{1}{2}$	14 $\frac{1}{4}$	14	8 $\frac{1}{4}$	18 $\frac{3}{8}$	44
44	42	10 $\frac{1}{8}$	17 $\frac{5}{8}$	14 $\frac{1}{2}$	14 $\frac{1}{4}$	8 $\frac{3}{8}$	18 $\frac{1}{2}$	44 $\frac{1}{2}$
45	43 $\frac{1}{2}$	10 $\frac{1}{4}$	17 $\frac{3}{4}$	14 $\frac{3}{4}$	14 $\frac{1}{2}$	8 $\frac{1}{2}$	18 $\frac{5}{8}$	45
46	45	10 $\frac{3}{8}$	17 $\frac{7}{8}$	15	14 $\frac{3}{4}$	8 $\frac{5}{8}$	18 $\frac{3}{4}$	45 $\frac{1}{2}$
47	46	10 $\frac{1}{2}$	18	15 $\frac{1}{4}$	15	8 $\frac{3}{4}$	18 $\frac{7}{8}$	46
48	47 $\frac{1}{2}$	10 $\frac{3}{4}$	18	15 $\frac{1}{2}$	15 $\frac{1}{4}$	8 $\frac{7}{8}$	19	47
49	49	10 $\frac{7}{8}$	18	15 $\frac{3}{4}$	15 $\frac{1}{2}$	9	19 $\frac{1}{8}$	48
50	50	11 $\frac{1}{8}$	18	16	15 $\frac{3}{4}$	9 $\frac{1}{8}$	19 $\frac{1}{4}$	49

## Advice to Young Cutters.

I wish that I could impart to all who acquire this book on cutting, and especially to those young and new beginners in the business, such knowledge of its contents and such advice of its use that will lead each one to the best and highest success attainable in the business. Therefore, I will say, it is not enough that the mechanical work of drafting out and copying of the diagrams are learned, although if used right they give the very best results, such as a good fit, lineal and graceful proportions, that bring out the figure of any size in symmetry. Much more is wanted and desired, style, fashion and art in its most beautiful imagination should always be inculcated in each and every garment produced. It may only be a small fractional part in a curve or an angle that may change it from or to the elegance of the whole, that enhances or dampens the artistic beauty of a garment or the harmony so pleasing to the eye. Cater and adopt nothing but the best. Remember that it is the highest attainments in the art of garment cutting, for which all first-class tailoring houses pay large salaries to their best cutters. But all cannot get such positions and none that allow themselves to be nothing but mechanical machines, such as produce the same thing year in and year out and take up no new or modern styles. Therefore, if nothing new is produced, at least take up and follow the styles brought out by leaders of taste and attend all the work with the utmost skill, as at this

business nothing can be done too well, and even when the best of efforts are applied it may sometimes not please, as some persons are so contrary and ill tempered that no matter what or how it is done they will not be suited. In such cases listen to all their complaints and should they be ever so cranky, disagreeable and abusive in expressions at no time allow yourself to get and show anger at anything they say or to argue with them, but to humor and pacify them as well as possible and don't forget the more and stronger the wind the more unruly the waves. Use none or as little as possible of tobacco as well as intoxicants, hold the breath when in front of a customer or blow none of it in his face. He may stink like a billygoat, but he wants none of your stink. Be careful of what you promise, but if you make a promise be sure to see that it will always be fulfilled. Study etiquette and adopt gracefulness in all your bearings. Always dress tasty and neat, but never dudish or foppy. Be accomodating and condescending to all, overbearing to none. Be gentlemanly in all deportments, in or out of business, as it belongs to the trade. And by observing these precepts you lose nothing and gain everything. And should you not obtain such a position as your knowledge and accomplishments deserve so remember that all cannot be kings. You can have at least the conscientious satisfaction of having done your full duty to your employer and to yourself, and such men nearly always get good positions and good pay.

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## Hints to the Craft.

THE work should not be counted a task to get rid of, but a worthy use of time for the good of others, as well as your own.

PUNCTUALITY is a shining virtue.

AN honest worker does not fear the employers appearance.

WASTE is always needless and foolish, do all you can to prevent it.

Do your very best always, but never believe you cannot do better in time.

WHEN you slip up, own up, make no excuses; a poor excuse is worse than none; but be sure to do better next time.

INDIFFERENCE is worse than ignorance.

BE ready and willing to advise all who ask, but never offer advice.

ASK leave to offer to your employer hints to better the business, if any come to your mind, they will not come amiss to either of you.

WHEN a man sells his time, his best endeavor belongs with it for steady use.

Good workers are fairly sure of betterment, unless they get the "big head".

Good behavior is catchy.

Patience and good temper are capital.

AVOID levity, it often clouds merit; self-respect tends to win the respect of others.

BARRING accidents, your future is in your own hands to make good or ill.

WHAT you do this very day and hereafter will count.



*Please write me and state candidly what you think of it as soon as you have given this method a good trial.*

## INSTRUCTIONS.

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